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CHALIAPIN SCORES PERSONAL TRIUMPH IN "DON QUICHOTTE"

Impersonation of Knight of Rueful Countenance Acclaimed at Metropolitan—De Luca and Florence Easton Have Other Chief Parts in Massenet's Opera—Music Declared Inferior and Success of Work Dependent on Power in Characterization of Interpreter—Skill in Action and Song Lift Name Part into High Relief

By OSCAR THOMPSON

WITH the season's end but a fortnight removed, the Metropolitan mounted the eleventh and last of the year's novelties and revivals Saturday afternoon, when Massenet's "Don Quichotte" was made the medium of a new glorification of the personative powers of Feodor Chaliapin. In spite of a trivial musical score, there was a heartbreak in his chivalresque ex-figuration of Cervantes' crack-brained cavalier, of whom it could be said, as of Bayard, that here was a soul "sans peur et sans reproche."

That this characterization fell something short of Chaliapin's unforgettable Boris may be charged chiefly to Massenet. In emotional appeal, it transcended his other famous impersonations in "Mefistofele," "Faust" and "Don Carlos," and in spite of Massenet's characterless music it may be remembered for its touching tenderness, as Boris will assuredly be remembered for its thrilling power. The portraits are to a degree alike in their veracious humanity and in the pathos of the death scenes they present. Unfortunately, however, there is nothing of likeness in the quality of the musical inspiration to which they are attuned.

Obviously, the Massenet opera's presence on the stage of the Metropolitan at this time was due to a desire to make further capital of the dramatic and vocal art of the redoubtable Russian bass. He had appeared in but four operas in four seasons at this opera house. A fifth part, that of *Don Basilio* in "The Barber of Seville," remembered from his 1907 engagement, had been several times foregone because of indisposition, and is now to be made the vehicle of a cross-country tour with his own company. Those whose operatic memories reach back to his earlier American sojourn can recall also his *Leporello*, in "Don Giovanni."

Written for Chaliapin

Eight rôles in all is thus the American sum total for one of the most versatile as well as masterful singing actors the lyric stage has known—a rather scanty list for one who has sung in Italian, French and Russian in leading opera houses of the Old World.

"Don Quichotte," according to a statement published over Chaliapin's signature, was written for him by Massenet; the librettist, Henri Cain, consulting him before the music was undertaken. The text, however, was derived from a play by Jacques Le Lorrain, a French provincial "cobbler poet," produced in Paris just before Lorrain's career was cut short by death. Massenet styled the

Young American Opera Stars Honored



Four American Singers of the Metropolitan to Whom Tribute Was Paid by the New York Society of Arts and Sciences. Left to Right: Dorothea Flexer, Mary Lewis, Nanette Guilford and Louise Hunter

"IN recognition of the rising tide of American musical talent," honor was paid a group of young singers of the Metropolitan by the Society of Arts and Sciences at a dinner given at the Hotel Biltmore in New York, the evening of Tuesday, March 30. Four of the five artists for whom the tribute was arranged were present as honor guests, these being Mary Lewis, Nanette Guilford and Louise Hunter, sopranos, and Dorothea Flexer, contralto. Marion Talley, whose name had appeared in various advance announcements of the dinner, and had its place on the menu cards of the evening, was called upon to sing in "Rigoletto" that night in Philadelphia, but for which she also would have graced the company at this significant gathering.

With Francis H. Sisson, New York financier and president of the Society of Arts and Sciences presiding, and Dr. Charles Fleischer as toastmaster, speakers were called upon who emphasized the coming of a new era for Americans in the musical, and particularly the operatic art. Each of the young singers spoke a few words, and Mrs. Lawrence Tibbett, substituting for her husband, who had been called upon at the eleventh hour to appear at the Metropolitan, conveyed for him the compliments of the masculine side of the operatic institution to his feminine co-artists.

D. W. Griffith, motion picture director; Mrs. Charles S. Guggenheimer, chairman of the Stadium concerts and vice-chairman of the Philharmonic Society's

Auxiliary Board; G. Aldo Randegger, Italian composer and pianist; Oscar Thompson, associate editor and critic of MUSICAL AMERICA; and Synd Hossain, a guest from India, spoke in the order named. Other guests of honor present were Mr. and Mrs. Josef Lhévinne, Antonio Scotti, Rafaelo Diaz and Flora Negri.

That the time has come when the American singer need take a place second to none, was stressed by several speakers. It was also pointed out that recognition of what the American artist is achieving is now more widespread than ever before. That music may become our most precious heritage was the thought advanced by the Hindu speaker, who said that if only one thing of all India's culture and art could be retained, he would cling first to its music.

Bach Choir to Sing at Sesqui-Centennial

PHILADELPHIA, April 4.—The Bach Choir will make one of its rare journeys from Bethlehem as a feature of the Sesqui-Centennial Exposition. The board of directors of the fair announces a special concert by the Bach Choir on July 8, in the Music Auditorium which is now under construction on the grounds. Dr. J. Fred Wolle, founder of the Choir, and its conductor during nearly its entire career, will direct.

W. R. MURPHY.

NEW VERSION OF BACH PASSION HAS DETROIT PREMIERE

Vast Throng Listens Reverently to Masterwork Given by Gabrilowitsch for First Time in That City with Massed Chorus and Players—"St. Matthew" Score Restudied and Arranged for Performance by Conductor, Who Leads from Clavicembalo—Notable Quartet of Soloists Supplements Fine Singing of Chorus

By Special Correspondence from
DANIEL GREGORY MASON

DETROIT, April 3.—Bach's "Passion of Our Lord According to Saint Matthew" was heard for the first time in Detroit on Tuesday evening, March 30, under the general direction of Ossip Gabrilowitsch, in a singularly impressive performance. The occasion was a triumph for soloists, chorus, and orchestra, for Mr. Gabrilowitsch as editor, conductor, and general inspirer for musical development in Detroit, and above all, for the sublime music of Bach.

Hundreds of people were unable to obtain admission to Orchestra Hall, so great was the public interest aroused. Many stood at the back from a little after 7 to 11 o'clock, and the entire audience was so enthralled by the beauty and devotional poignancy of the music that the occasion was more like a service than a concert. Audience and performers wore dark-colored garments, and there was no applause.

Mr. Gabrilowitsch and his assistant conductor, Victor Kolar, have been at work many months preparing the score used. The work, as is well known, is scored for two orchestras of strings, flutes and oboi da caccia, clavicembalo or harpsichord to support the recitatives as in all works of Bach's period, and organ. The two keyboard instrument parts are only indicated in the musical shorthand of the figured bass. There are but few marks of expression of any sort in the hundreds of pages of the score. The task of the editor is thus an almost overwhelming one in the bewildering variety of choices to be made in order best to realize fully the expressive intentions of Bach, and the detail to be considered and decided upon is almost endless.

Uses Bach Orchestra

Mr. Gabrilowitsch maintained as a matter of aesthetic principle the exact orchestra of Bach, merely representing the obsolete oboi da caccia by English horns and the clavicembalo by a piano specially made by the Mason and Hamlin Company to reproduce the tone and manner of attack of the Eighteenth Century instrument. But in the discreet use of the organ and the clavicembalo, the determination of registration for the one and registers for the other, the careful and very dramatically imagined adjustment of dynamics throughout, and the choice of the very necessary and universally made cuts, Mr. Gabrilowitsch exercised an insight, musical feeling, technical knowledge and dramatic sense

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MINNEAPOLIS CELEBRATES MUSIC WEEK

MINNEAPOLIS, April 3.—The fourth annual music week came to an end on March 27 with a banquet, frolic and dance in the Leamington Hotel. Paul A. Schmitt and Robert Foster, music merchants, were presented with loving cups in recognition of their contributions to the musical growth of Minneapolis.

This week was held under the auspices of the Civic Music League of Minneapolis with the following officers: president, Fred W. Burnbach; first vice-president, William MacPhail; second vice-president, Harry Anderson; treasurer, Henry Ranks; secretary, Elsa Henke.

The Minneapolis Symphony took a prominent part in the festivities, giving

two concerts on Sunday and Friday. Next in importance was the lecture-recital for Pro-Musica by Henry Eichheim, assisted by his wife, pianist, and Clara Williams, Minneapolis soprano. Mr. Eichheim told of his researches in the field of Oriental music, especially that of the Chinese.

Sunday, March 21, was "church music day." Many churches gave special programs and not a few ministers spoke of the importance of music in divine worship. In the afternoon the combined choirs of seven large churches united in a service held in the First Baptist Church.

Monday was "radio day." A program was broadcast over WCCO from eight o'clock in the evening until midnight. The faculties of four music schools provided much of the program. Performers were from the department of music, University of Minnesota; the MacPhail School of Music; the Minneapolis School of Music; and the Lake Harriet School of Music. Through the courtesy of the Minneapolis Musicians' Union, "Cavalleria Rusticana" was given in tabloid form. Six numbers were given by members of Mu Phi Epsilon, National musical sorority.

Tuesday was "theater, hotel and café day," special numbers being given in these places. In the evening an American program was given in the Leamington Hotel, and the South High School Glee Club gave excerpts in concert form of Cadman's "Sunset Trail."

"Chorus day" was celebrated on Wednesday, when city choruses gave programs in school and other auditoriums. Six department stores featured choral concerts during the noon hour.

Boy Violinist Returns Fee to Aid Symphony Fund

SAN FRANCISCO, April 3.—Yehudi Menuhin, San Francisco boy violinist, who appeared to capacity audiences as soloist with the San Francisco Symphony at its last pair of concerts, returned the \$500 check he received to the Symphony Association as his contribution to the emergency fund. The check was accompanied by a letter from him, expressing his appreciation for the work of the San Francisco Symphony and his desire to help the Association maintain it. The young artist was responsible for the two largest box-office sales of the present symphonic season.

MARJORY M. FISHER.

NEW SYMPHONY BY SIBELIUS PRESENTED

Stokowski Conducts First American Hearing of "Seventh"

By H. T. Craven

PHILADELPHIA, April 6.—The Philadelphia Orchestra, with Leopold Stokowski as conductor, and Harold Bauer as soloist, was heard in concerts in the Academy of Music on April 3 and 5. The program was as follows:

Choralvorspiel, "Wachet und ruft uns die Stimme".....Bach
Concerto in D Minor for Piano and Orchestra.....Brahms
Symphony No. 7.....Sibelius
(First time in America)
"Les Grandes Paques Russes," Rimsky-Korsakoff

Mr. Stokowski's present predilection for Sibelius was emphasized in the promptitude with which he embraced the opportunity to present the Seventh Symphony of the Finnish composer for the first time in America at these concerts. The work was listed for presentation in Chicago by Mr. Stock a few days later.

This score, published in 1925, is bleak, austere, solidly wrought, freighted with characteristic atmosphere and, on the whole, more cryptic than the Fifth Symphony, now becoming popularized. Its enigmatic quality is somewhat heightened by the form, which consists of a single movement with the unified divisions labelled Adagio-Vivacissimo—Adagio-Allegro molto moderato—Presto-Adagio-Largamento. The key is not designated, but the tonality for the opening is A Minor and at the close, C Major.

The emphatically individualistic art of Sibelius is exemplified by the rejection of greatly diversified instrumental equipment. The symphony is scored by an orchestra of conservative proportions—paired woodwinds, four horns, three trumpets, three trombones, timpani and the customary strings. The English horn is not employed. Definitely melodic themes are frankly exploited, but the simplicity of this procedure is more apparent than real. The work seems to be less articulate in its beauty, and perhaps a shade less inspired, than the noble Fifth Symphony. There are profundities in the new score, however, which subsequent hearings could be counted on to clarify.

The work was respectfully received and generously applauded, but without unmistakable expressions of enlightenment. Even on a first performance, however, the sincerity and dignity of the composition—traits highly typical of Sibelius—could not be escaped.

Harold Bauer, justifying his reputation as one of the foremost living pianists, gave a superb interpretation of the Brahms Concerto. His was an inspired reading bulwarked with masterful technique. The transcription of the Bach Choral Prelude proved duly impressive and seasonally appropriate. The program was brought to a stirring close by a richly colorful performance of Rimsky-Korsakoff's vividly rhythmic picture of the Russian Easter, "The Bright Holiday."

\$30,000 IS SOUGHT FOR COAST PLAYERS

San Francisco Forces in Need of Support, Says Symphony Head

By Marjory M. Fisher

SAN FRANCISCO, April 3.—A strong plea, urging financial support for the San Francisco Symphony, was made at the final "popular" concert of the season, in the Curran Theater on March 21, by John D. McKee, president of the Symphony Association. He announced that the orchestra has a \$43,000 deficit this season. With the benefit concert scheduled for April 18, it is expected to clear \$13,000.

"It is essential," he said, "that pledges to the amount of \$30,000 be made at once to complete the necessary budget."

Mr. McKee stated that if the additional \$30,000 were not pledged, the Symphony Association would suspend activities for a year. However, such a calamity is not expected. San Franciscans will not, it is believed, permit their Symphony to disband.

Alfred Hertz conducted an all-Wagner program at this concert, including the "Rienzi," Overture, "Träume," "Das Rheingold," Entrance of the Gods into Walhalla; "Die Meistersinger," Introduction to Act III, Dance of the Apprentices and Procession of the Guilds; "Siegfried Idyl"; "Götterdämmerung," Siegfried's Funeral March; and "Die Walküre," Ride of the Valkyries.

The orchestra was augmented to nearly 100 players, and it gave thrilling performances of this stirring music. The Overture brought forth cheers, and the "Siegfried" music and "Träume" were excellent foils for the more dramatic numbers. The symphonic writing in the "Rheingold" music was superbly played, as were all of the numbers. Siegfried's Funeral March was notable, in that while it was played with tremendous sonority, it never became noisy.

Boston Musicians Pay Tribute to Late Franz Kneisel

BOSTON, April 3.—Franz Kneisel's Boston friends paid fitting tribute at his funeral, held in the Chapel of Forest Hills Cemetery, Tuesday morning, March 30. The Rev. Paul Revere Frothingham was the officiating clergyman. Music consisted of a chorale by Bach and part of a chorus from Brahms' Requiem. Wallace Goodrich played the organ; and the Largo from Haydn's Quartet in D was given by a string quartet composed of Mrs. William Ellery, Julius Theodorowicz and L. Artieres of the Boston Symphony, and Alwin Schroeder, a former member of the orchestra. Honorary pallbearers were Joseph Adamowski, a former first violinist in the Boston Symphony; George W. Chadwick, president of the New England Conservatory; Judge Frederick P. Cabot, president of the Boston Symphony board of trustees; F. S. Converse of the Conservatory; Charles A. Ellis, manager of the Boston Symphony when Mr. Kneisel was concertmaster; Arthur Foote; Eugene Gruenberg, violinist of the Symphony; Philip Hale; Charles Martin Loeffler, who shared the first desk of the violins with Mr. Kneisel; William MacKinlay of the Musicians' Union, and Felix Winternitz, former violinist of the orchestra. Interment was in the cemetery.

W. J. P.

Milwaukee Civic Body Plans Expansion

MILWAUKEE, April 3.—As a prelude to inaugurating a broad expansion program, the Civic Music Association of Milwaukee invited Herbert Hyde, of the Chicago Civic Music Association, to come and give details regarding this association's work in Chicago.

The address was given in the Milwaukee Art Institute to the full membership of the society, so that all might have first hand information of the policies pursued at Chicago. This address will be used as the basis for forming a new policy for the local group.

One of the principal activities of the Milwaukee Civic Association this year is the contest for Milwaukee composers under the age of 30. As previously announced, this contest takes in both voice, violin and piano, to give the younger talent of the city a broad opportunity. Many entrants were reported. The

judges were selected in Chicago.

At the same program at the Art Institute, M. Phena Baker, contralto, gave a group of songs. The State Normal School of Milwaukee Orchestra gave the Haydn Symphony, No. 2, under the direction of Hugo Anhalt.

Milwaukee musical societies are putting finishing touches on their spring programs, many of which will take on the larger aspect of spring festivals. The Arion Musical Club will give Hadley's "The New Earth," with orchestra and a list of competent soloists.

The old Milwaukee Musical Society, which has been galvanized into new life, will give Haydn's "The Seasons." The Milwaukee Liederkreis will give an imposing program as a prelude to an extensive European tour, in which concerts will be given in many countries. The Milwaukee A Capella Choir is also working on an elaborate program for a spring festival.

C. O. SKINROD.

SECOND OJAI AWARD MADE

Arthur Farwell of Pasadena Wins Place in Chamber Music Competition

LOS ANGELES, April 3.—Arthur Farwell of Pasadena, won the second place in the international chamber music competition, held in connection with the April 16-18 music festival at Ojai, Cal.

As previously announced in MUSICAL AMERICA, a \$1,000 prize offered for the best string quartet was awarded to Albert Huybrechts, Belgian composer. Honorary mention went to Mr. Farwell, and a third award of commendation to Jean Rivier of Paris.

Mr. Farwell is the only American victor in the Ojai contest, for which some seventy manuscripts were sent from Europe and this country. Originally it was planned only to perform the prize-winning quartet, but the judges, Alfred Hertz and Frederick Jacobi, were so impressed with Mr. Farwell's work that it has been included in the April 20 concert, which closes the festival.

The Farwell work is entitled "The Hoka," and based on Indian ceremonial themes.

BRUNO DAVID USSHER.

Grandson of Offenbach to Wed Suzanne Lenglen

The engagement is reported from Paris of Suzanne Lenglen, woman tennis champion, and Jacques Offenbach, French poet and critic, a grandson of the composer. An Associated Press dispatch states that the marriage will take place at an early date.

Nebraska Clu's Elect President

OMAHA, NEB., April 3.—Edith May Miller, pianist and leader of the music department of the Women's Club, is

Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

- First—The contestant must be an American citizen.
- Second—Contest to close Dec. 31, 1926.
- Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.
- Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
- Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
- Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
- Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.
- Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

Operatic Shadows Come to Life on the Screen



MOVING PICTURES OPEN A NEW MEDIUM FOR MUSICAL PROFIT AND TALENT

Upper Row: Geraldine Farrar, as She Appeared in the Films; a Scene from the German Picture of "Siegfried," and Jacques Catelan as the "Rosenkavalier." Lower Row: Lillian Gish and John Gilbert as "Mimi" and "Rodolfo" in "La Bohème"; Michael Bohnen, the "Baron Ochs" of the Strauss Film, and a Scene Taken at Schönbrunn, from the Screen Version of "Der Rosenkavalier"

SENSATIONALISM is, perhaps, the chief bond between the opera and moving pictures. That may explain the recent epidemic of filming famous operas. But there are differences which, on the surface, present overwhelming obstacles. Moving pictures have proverbially happy endings and operas, just as inevitably, demand the death of the heroine, if not the hero, before the final curtain. Opera singers, since the perfection of the cinema, have cast covetous eyes on the screen. Some of them have even tried it and met with failure.

Caruso made three pictures. Only one was released. The others still lie buried in the vaults of one of the film companies. Chaliapin once appeared in the movies. The picture is still somewhere in Germany, but probably will not be shown here—that is, not if Mr. Chaliapin has anything to say about it. Transferring operas themselves to the screen has, however, met with more signal success. Geraldine Farrar appeared a long time ago in a film version of "Carmen" and Mary Garden did "Thais." Now Michael Bohnen has finished playing *Baron Ochs* in "Der Rosenkavalier" before the camera. Raquel Meller has made another "Carmen." And there is the "Siegfried" film which came to us from Germany. There is also a version of "La Bohème," with Lillian Gish and John Gilbert, and "Manon Lescaut" is promised with John Barrymore.

The films of "Siegfried" and "Der Rosenkavalier" attempt to maintain the spirit of the operas by synchronizing the music with the film. They are the most pretentious, and certainly are musically the most important, of the op-

eratic pictures. "Der Rosenkavalier" was made last summer at Schönbrunn, Franz Joseph's picturesque castle just outside of Vienna, under the personal supervision of Richard Strauss. Strauss himself conducted at the Dresden and London openings of the film and, it is said, is ready to come to New York when the picture is shown here.

Realism Achieved

The film makes a concession to reality which the opera cannot—a man, Jacques Catelan of the Comédie Française has the part of the *Rose-bearer*. Since the music is played by the orchestra and not sung, it is not necessary to have a soprano for the rôle. If a woman played the part on the screen, it might easily become ludicrous—since the conventions of the opera—which have little bearing on life—do not come into play.

On the screen there is opportunity for the pomp and ceremony of the court, the play of courtiers and of fountains, which are not possible on the stage. The story follows the libretto quite faithfully, although there are, of necessity, changes which the transference of the libretto to another medium entails. The background of "Der Rosenkavalier" is elaborate and rococo. It is extravagantly conventional and does not make use of all the possibilities of the screen, as "Siegfried," for example, did.

In filming Wagner, the producers required an expressionistic technic. Valhalla can be imagined on the screen; it can only be heard in the opera. The grandeur of the Wagnerian conception, which on a stage is merely makeshift, becomes a perfect illusion in the film. The fantastic background of the Niebelungen story finds its medium. The gods can approximate deity. Heaven and earth can open at a wave of the sword. Moving picture Wagner is not perfect, but then neither is the operatic staging. The film arrangement comes nearer, however, to the composer's mental picture of his scene and his characters. It

gives us at least an idea of the awe and majesty of Wagner's setting.

The chief advantage of moving picture versions of opera is the chief claim to artistry of the moving pictures—on the screen it is possible to give an authentic picture of the setting of the story, to create an atmosphere which makes it plausible. The "Rosenkavalier" film was taken in Vienna, on the scene where once a real court convened. Raquel Meller's new version of "Carmen" was screened in the cities that Merimée chose for his story, in Seville and Ronda and in the Andalusian hills.

Overcoming Difficulties

In bringing modern operas to the screen, there are practical difficulties, as the Metro-Goldwyn Company discovered when it produced "La Bohème." "Der Rosenkavalier" was made with Strauss' permission and aid. Puccini had just died when the filming of "La Bohème" began. The producers expected to show the film with the full musical accompaniment from the opera. But they could not get the rights to use the music, without paying what they considered excessive royalties. The picture demanded music, and Puccini music. Something had to be done.

Something was done. A very clever arranger prepared a musical score for "La Bohème." He wrote Puccini music, but not one note of it is Puccini. He imitated the score of the opera so diabolically that it sounds like "La Bohème." After listening to it, you are firmly convinced that it is "La Bohème," unless you look at your program. There is the same swing and rhythm. The themes sound familiar. And yet in black and white, there is just enough difference, to make a charge of plagiarism difficult.

Now John Barrymore is preparing a film version of "Manon Lescaut." If he wants to use the Puccini music, he will have to exercise musical ingenuity. But then he has a choice. He may leave

Puccini, entirely out of it and present the Massenet score.

The use of an opera for screen material has several advantages—primarily publicity and curiosity. The name has been so extensively advertised by the success of the opera that it is comparatively easy to make the film popular. It is certain to be what the "movies" have a habit of referring to as a "super-spectacle." A successful opera demands the same proportion of melodrama, sentimentality and romanticism which go to make up a moving picture. And usually the libretto is so old that the copyright has expired and the rights are "free for all."

There is a strange bond of spirit between the opera and the moving pictures, and the blending of the two may prove a successful experiment. The films will, at any rate, carry opera to the hinterland. They may even, by a curious irony, become a force in musical education, as George Eastman expects.

HENRIETTA MALKIEL.

Coventry Carillon Is Dismantled Under Protest

LONDON, March 30.—In spite of opposition from practically the whole body of English campanologists, the bells in Coventry Cathedral are being dismantled, to be replaced by new ones. Experts have fought against the proposal, as they agree that the chimes are among the finest in the land. Many quaint inscriptions are to be seen on the dismantled bells, of which the following are samples: "Although I am both light and small, I will be heard above you all." "To people all that hear me ring, Be faithful to your God and King." The inscriptions, it is understood, will be replaced on the new carillon.

New York Philharmonic Concludes Its 84th Season

Furtwängler Says Farewell at Midweek Pair and Fritz Reiner Conducts Last Two Programs as Guest—Rosenthal Plays Chopin Concerto with Friends of Music

FAVE for an excursion into the domain of purely orchestral activities on the part of the Friends of Music, the New York Philharmonic was sole autocrat of symphonies in Manhattan last week. With concerts Thursday, Friday, Saturday and Sunday it wrote Finis to the activities of the local orchestras. But even the 2084th concert of America's oldest symphonic ensemble on Sunday was not the year's last, for the Philadelphians and the Bostonians were scheduled for one more visit, each, in the fortnight following.

Wilhelm Furtwängler and Fritz Reiner were the conductors of the Philharmonic, and Artur Bodanzky was in his customary place as leader of the Friends of Music. Moriz Rosenthal, making his first New York appearance of the season, was soloist with the Friends, playing the Chopin E Minor Concerto. The Philharmonic's concerts were all without soloists.

Mr. Reiner was summoned from Cincinnati to lead the last of the Student Concerts and the concluding concert of the Metropolitan Opera House series, when Mr. Furtwängler found it necessary to depart for Europe prior to the end of the Philharmonic's season. When the tall German appeared before his men Thursday morning for his last rehearsal with them, Maurice Van Praag, manager of the orchestral personnel, expressed for the players their admiration of the conductor and in their behalf presented him with a traveling bag. He sailed for Europe two days later.

Furtwängler's Farewell

The New York Philharmonic, Wilhelm Furtwängler, conductor, Carnegie Hall, April 1, evening. The program:

Concerto Grosso in D, Op. 6, No. 5, Handel
(Edited by G. F. Kogel)
Solo parts by Scipione Galdi, Hans Lange, Leo Schultz
"Invitation to the Dance".....Weber
(Orchestrated by Felix Weingartner)
Symphony No. 3 in E-Flat ("Eroica"), Beethoven

Mr. Furtwängler's final program was not an unusual one, as the list shows. But the Beethoven "Eroica," substituted for the Seventh at the eleventh hour, was masterfully played, the Finale being achieved with a truly heroic sweep. The Funeral March, the program stated, was played in commemoration of Franz Kneisel. The audience listened reverently and was quick to silence a few who sought to applaud. The Handel Concerto Grosso, one of his "Twelve Grand Concertos" for strings, was given with fine tone and elasticity of style and a true Handelian firmness of accent. The two solo violinists and cellist, well known members of the orchestra, were applauded both before and after the event. The conductor several times called upon the orchestra to rise, and the evening had that air of mutual congratulation and well-wishing which is customary at the season's end. A huge floral piece was placed by the podium after the Weber-Weingartner number. Cries of "Come back next year" were directed Mr. Furtwängler's way as he bowed his thanks for applause at the end of the program. O. T.

Last Students' Concert

Philharmonic Orchestra, Fritz Reiner, guest conductor. Carnegie Hall, April 3, evening. The program:

Overture, "Fidelio".....Beethoven
Symphony No. 8.....Beethoven
Suite, "Zhar Ptitsa".....Stravinsky
Selections from Act III of "Die Meistersinger".....Wagner

Wilhelm Furtwängler having sailed for Europe, the Philharmonic Orchestra's last Students' Concert and final subscription program of the season in Carnegie Hall was directed by Fritz

Reiner, conductor of the Cincinnati Symphony Orchestra. While this was Mr. Reiner's first indoor appearance with the organization, he has led these musicians in various stadium concerts during the last two summers. There was evidence of this previous association in the notable rapport between them.

Mr. Reiner's readings of Beethoven were spirited and at the same time sedulous in their respect for form. The "Fidelio" Overture seemed more spontaneous than the first movement of the symphony, which was marked by considerable deliberation in tempi and almost methodical insistence upon accented beats. This slight stiffness disappeared in the second movement, and the remainder of the work was played with supple rhythm and fluent phrasing.

The "Fire Bird" Suite was given a performance excellent both in strength and delicacy, in dynamic climaxes of great brilliance and in nuances of instrumental color. The Dance of the Apprentices, the Entrance of the Mastersingers, and the Finale from "Die Meistersinger" brought the program to an exalted close. Mr. Reiner was recalled several times after the symphony and at the end of the concert, the musicians joining in the approbation.

B. L. D.

Reiner Ends the Season

The New York Philharmonic, Fritz Reiner, guest conductor. The Metropolitan Opera House, April 4, afternoon. The program:

Excerpts from "Men of Prometheus," Beethoven
"Death and Transfiguration".....Strauss
"The Sorcerer's Apprentice".....Dukas
"The Afternoon of a Faun".....Debussy
Dance of Apprentices and Finale from "Meistersinger".....Wagner

That part of this concert heard by the reviewer was very admirably played. Mr. Reiner made effective drama of the Strauss tone-poem and it was accorded what can be described as a brilliant and unusually eloquent performance. The orchestra responded with alacrity to his every beckon, and he strengthened the impression he had previously given of being a very able technician.

The excerpts from Beethoven's ballet were played with a surety and quality that should have brought out all that survives in this rather musty work. The Pastorale had a measure of charm, but the one impression of consequence left by the music was that Beethoven realized he had wasted a very good theme on the Finale—hence his use of it in much more telling fashion in the last movement of the "Eroica." O. T.

Rosenthal Plays Chopin

The Friends of Music, Artur Bodanzky, conductor, Moriz Rosenthal, soloist. The Town Hall, April 4, afternoon. The program:

Symphony, No. 3 ("Rhenish"), in E-Flat.....Schumann
Concerto, No. 1, in E Minor.....Chopin
Mr. Rosenthal

This was one of those programs in which the Friends of Music rather unnecessarily duplicate the activities of the symphony orchestras. There may have been a moral in the circumstance that there were vacant seats, whereas at the last previous concert, when Bach's "Johannespassion" was sung, many persons were unable to gain admittance. If memory serves, many were turned away also at the "Orfeo" and "Le Roi Davide" performances, other undertakings of a type the Friends can make particularly their own.

There were distinct shortcomings in the playing of the orchestra, recruited from the Metropolitan Opera House, in both the Symphony and in the accompaniment provided the soloist. One or more of the horns was distressingly out of tune, and throughout the afternoon there was a lack of tonal velvet.

But all such considerations were overshadowed by the very beautiful playing of the Concerto by the veteran Rosenthal. Its mid-Victorian flavor was not the least of its charms. That it was playing of another era gave it what Huneker styled "the pathos of distance." Something of the legendary, something of a lost manner, of whispers out of yesterday, was woven into the impression this playing imparted to sensitive ears.

With no such conscious and self-evident quest of nuancing as is to be noted in much modern piano playing, there



In Far-Distant Finland, Jean Sibelius Is Portrayed at Work Upon a Commissioned Tone-Poem for the New World, the Musical Aura of Which Rivals the Northern Aurora Borealis; from a Sketch by Dick Spencer

Works Commissioned by N. Y. Symphony

AT least two new works by composers of international prominence have been commissioned by the New York Symphony for performance next season. Jean Sibelius has accepted an invitation from this orchestra to compose a work especially for it. A cable received from Sibelius states that he has begun the composition of a symphonic poem, entitled "The Wood." Walter Damrosch will conduct the premiere early in the autumn.

Alfredo Casella will also write a work especially for the Symphony's programs next season. George Engles, manager of the Society, announces Mr. Casella's work will be called "Scarlattiana" and will utilize themes of Scarlatti. In the orchestration the piano part will be given considerable importance, and at the premiere Mr. Casella will be at the piano.

Arrangements have been made with Arthur Honegger to have the New York Symphony give the first performance of a work entitled "Phèdre," which was inspired by D'Annunzio's drama of the same name. Honegger, who is at present living in Paris, expects to attend this premiere.

In commissioning Sibelius and Casella, the New York Symphony is continuing the policy inaugurated last season when it arranged for special works by Deems Taylor and George Gershwin. There are intimations that several other composers are to be asked to write

works for presentation during the season of 1926-27.

A preliminary announcement of the orchestra's plans for next season has been made by Mr. Engles. Concerts will begin Oct. 29 and will last until April 10. The New York season will be briefly interrupted in January by a two weeks' tour of the Middle West.

Mr. Damrosch will conduct the orchestra during the first half of the season. On Jan. 3 he will hand over the baton to Otto Klemperer, who has been reengaged as guest conductor for eight weeks. His second visit to this country will last until March 6. No announcement is being made at present as to who the conductor will be for the final five weeks of the season.

Although the Symphony has decided to give the same number of Thursday afternoon, Friday evening and Sunday afternoon concerts as during the season just closed, a change is being made in the pairing of programs. The Thursday afternoon and Friday evening concerts at Carnegie Hall will be held on alternate weeks instead of on successive days as heretofore, and the programs of the two series will be entirely different.

Ernestine Schumann Heink will make what is announced as her only New York orchestral appearance with the New York Symphony in a Wagner program, with Mr. Damrosch conducting. Other soloists who have been engaged are Ossip Gabrilowitsch, Albert Spalding, Pablo Casals, Joseph Szigeti, Walter Gieseking and Alfred Cortot.

MARYA MANNES WEDS

Daughter of Mr. and Mrs. David Mannes Is Bride of Jo Mielziner

The marriage of Marya Mannes, daughter of Mr. and Mrs. David Mannes, and Jo Mielziner took place at the David Mannes Music School on the afternoon of March 31, in the presence of relatives and friends.

The Rev. Dr. Karl Reiland of St. George's Episcopal Church, performed the ceremony. Elizabeth Gilman, daughter of Lawrence Gilman, music critic, was the bride's only attendant. Kenneth MacKenna was best man. A musical program was given by a string orchestra and organ during the reception.

The bride is a granddaughter of the late Leopold Damrosch. Her father is the well-known violinist and music school head. Mr. Mielziner has designed the stage settings for several New York productions. He is the son of Leo Mielziner, portrait painter.

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was romance in tone and phrase, and a morbidez that seemed Chopin's very own. There was no gasconade of technique, yet, throughout, the listener was conscious of an art perfected along those scintillant lines that were so much admired in Rosenthal's youth. It was playing noble and lovely, aristocratic and elegant.

It would have been helped if Mr. Bodanzky's orchestra had accommodated itself less angularly to the pianist's frequent but essentially musical employment of rubato. Under the circumstances, one rejoiced that a considerable part of the long orchestral introduction had been shorn away. O. T.

East St. Louis Hears Orchestra

EAST ST. LOUIS, ILL., April 3.—As a feature of the annual session of the Southwest Division of the Illinois State Teachers' Association, Rudolph Ganz and the St. Louis Symphony appeared in two delightful concerts. A matinée, given for children, was sponsored by the East St. Louis Council of the Parent Teachers' Association. The evening concert was of varied nature and brought forth much enthusiasm. H. W. C.

Massenet's "Don Quichotte" Given at Metropolitan

[Continued from page 1]

work "Comédie-héroïque en cinq actes." The première, with Chaliapin as the knight of the rueful countenance, took place at Monte Carlo in 1910, with performances subsequently in Brussels and Paris. As has been true of most French operas, the American première was at New Orleans; the date was Jan. 30, 1912. In November of the next season the Chicago-Philadelphia Company, then allied with the Metropolitan, gave the work in the City of Brotherly Love, and on Feb. 3, 1914, brought it to New York, opening a series of operas at the Metropolitan with its commonplace melodies.

The Chicago-Philadelphia cast included Vanni Marcoux as the *Don*, Mary Garden as *Dulcinea*, and Hector Dufranne as *Sancho Panza*, with Cleofonte Campanini conducting. One member of the 1914 cast re-appeared in that of last Saturday, Minnie Egner singing again the small part of one of the admirers attendant on *Dulcinea*. The cast of the Metropolitan's own first adventure in Massenet's quixotry was as follows:

The Lovely *Dulcinea*... Florence Easton
Don Quichotte... Feodor Chaliapin
Sancho... Giuseppe De Luca
Pedro... Grace Anthony
Garcias... Minnie Egner
Rodriguez... George Meader
Juan... Angelo Bada
A Bandit Chief... Paolo Ananlian
Two Servants... Vincenzo Reschiglian
Two Bandits... Arnold Gabor
 Louis D'Angelo
 James Wolfe
 Incidental Dances by Corps de Ballet
 Arranged by August Berger
 Conductor, Louis Hasselmans
 Stage Director, Samuel Thewman
 Chorusmaster, Giulio Setti
 Stage Manager, Armando Agnini
 Scenery designed and painted by Joseph Urban
 Costumes after designs by Gretel Urban Thurlow

But one actual incident from the tale of Cervantes is depicted in the Lorrain-Cain-Massenet "Don Quichotte," that of the ill-starred tilt with the windmills. *Sancho Panza* sketchily recalls another in discourse with the *Don* in the second scene. The opera otherwise makes free use of the characters without attempting to follow their adventures with any such faithfulness as Strauss has done in the immeasurably better music of his orchestral Variations. *Dulcinea* is vulgarized for the purposes of a more tangible love interest. She becomes an amorosa, a light-o-love, a woman of pleasure, whose confession of her unworthiness is what shatters the old hidalgo's shining dream and leaves him a heartstricken, pathetic, broken old man.

As it has been a dozen years since the work last occupied the attention of opera habitués in New York, the story may be briefly retold.

The *Don* serenades *Dulcinea* and is interrupted by her favorite, *Juan*, leading to a crossing of swords. The amused courtesan sends the crack-brained cavalier on an expedition to recapture a stolen necklace from a band of desperate brigands. Before departing, the knight ecstatically finishes his serenade, even though *Dulcinea* has left her dwelling on the arm of *Juan*, amid derisive laughter directed at her fantastic admirer.

A change of scene brings the windmill episode; then follows the *Don's* capture by the brigands. His serene and heroic bearing overawes his captors and they not only free him but give him the necklace.

A fête is in progress when he returns to the house of *Dulcinea* with the jewels. When the amazed woman kisses him for his service, the *Don* grandly proposes marriage. This, in view of *Dulcinea's* known character, brings a new outburst of ridicule. Touched by his chivalry, she gently undecives him and receives his fervent blessing. Crushed, and taunted anew, he finds his sole comforter in *Sancho Panza*, who leads him out of the house—broken of heart, spirit and body—a shivered lance.

The final scene is given over to the death of *Don Quichotte*. Leaning against a great tree, the knight bids an affectionate farewell to his servant, to whom he bequeaths the island he had promised him—the only island he possesses—"C'est l'île des Rêves!" *Dulcinea* has become a shining star that beckons to him—"She is Light, she is Love, she is Beauty," he cries. "To her I go! She has called me and awaits me!" He lifts once more his tilting lance and falls lifeless at the base of the tree. The



Feodor Chaliapin in the Title Role of "Don Quichotte"

curtain closes with *Sancho Panza* sobbing over his body.

This is all good operatic material, irrespective of the liberties taken with the literary original. Textually, the characters of *Don Quichotte* and his squire are reasonably faithful to the conceptions of Cervantes and retain something of their humor and sympathy. A work of some consequence, if not greatness, might have resulted if Massenet had written a score of even passable theatrical quality. Save perhaps the windmill episode, the composer was confronted by nothing in the libretto that did not lend itself readily to musical exposition.

It may be doubted if Massenet ever wrote a feeble score. To call him "Mlle. Wagner" in this instance would be to flatter him. Offenbach could scarcely have failed so completely. For Massenet strove here to write a score of set airs, with tinkly tunes and dances, as well to enlist sympathy for the *Don* and to



Giuseppe de Luca as "Sancho Panza"



PHOTO MISHKIN

Towering above other members of the cast, the giant figure of the knight errant was inevitably the center of all attention whenever he was on the stage, a figure distinguished, graceful, commanding, in spite of its comedy suggestions. The first entrance of the *Don* and *Sancho*, with the former on a horse that loomed hugely above the latter's particularly small mule, was a picture of the pair and of their beasts, Rosinante and Dapple, worthy of Doré. It was a stunning entrance.

Vocally, there was much that was both admirable and winning in Chaliapin's representation. He sang with restraint and dignity, and often with a sensitive regard for melody. There were pianissimo effects of much charm, and amorous phrases were fondled with much of tonal warmth. The supreme moment, however, was the death episode, which might have been quite as heart-rending as that of *Boris* if Massenet had paved the way with music comparable to Moussorgsky's colossal score.

Praise must be given other members of the cast for a performance of competence, if not of any scintillating brilliance, aside from the Betelgeuse of Chaliapin.

Not only was De Luca's singing worthy of better music, but his embodiment of *Sancho Panza* was as adroit pictorially as heart could wish. He contributed materially to the effectiveness of the scene of *Don Quichotte's* departure, after his disillusionment at the hands of *Dulcinea*, which crushed within him the proud spirit of the earlier scenes. The fidelity, the tenderness and indignation of



Photo Mishkin

Minnie Egner

evoke the spirit of comedy in the music of *Sancho Panza*. His melodies are poor stuff. The Serenade which the *Don* sings in the first scene and which is used recurrently thereafter, whenever there is a wish to recall *Dulcinea*—and with an orchestral intermedietto built upon it between the second and third scenes—would scarcely have passed muster in any comic opera of the De Koven and Victor Herbert era. *Dulcinea's* song in the penultimate scene is considerably better, but, at that, is but indifferent Massenet. There is little that can be called musical characterization anywhere, and that little pertains chiefly to the *Sancho Panza*, whose music is given humorous touches of a traditional buffo character. Choruses and dances are but faintly Spanish. Colors are pale, the instrumentation thin.

Only in the scene of *Don Quichotte's* death is there a feeling that Massenet has displayed more than negative craftsmanship. Here, though one is not conscious of any distinctive musical beauty, the score permits the lines to assert themselves with a naturalness and eloquence that no novice or amateur of the stage could have achieved. There is a measure of genuine skill in this writing. But for anything approaching inspiration, the scene depends on the qualities brought to it by the interpreter of the chief character.

Though opinions may differ as to the degree of grotesquerie that should be given the added adventurer—and some, therefore, may feel that Chaliapin's facial mask was a little extreme—there was little of cartoonery and less of posturizing in his acting. There was, on the contrary, directness, ease and tenderness—and a tragicality that was never sensational. Economy of gesture was again a characteristic detail of his art.

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Perhaps the Milan Thief Knew Toscanini Always Conducts Without a Score—Making a Barometer of a Tenor—Potato Chips in New Relation to Music—Wherein It Is Assumed a Dark Horse Exists—How an Emergency Cast Was Assembled—The Call's Boys Importance to the Opera—Straussian Alchemy and the Cinematic Silver Rose

Dear MUSICAL AMERICA:

NEW YORK'S much sought radio thief, who makes a specialty of looting houses of their receiving sets, is scarcely more of a puzzler than the score-lifter who purloined Arturo Toscanini's orchestral score of "L'Usignuolo," otherwise "Le Rossignol," the Stravinsky work recently added to the repertoire of the Metropolitan and soon to have its premiere at La Scala.

I have just received a detailed account of what happened from an informant in Milan, which apparently knocks into a cocked hat the theory that a Toscanini worshiper believed he was acquiring something especially valuable by reason of the various notations which the conductor had made in the score in his own hand.

It seems that the translation of the vocal score into Italian had just been completed, and Stravinsky gave instructions to the Berlin publishing house to forward a vocal and orchestral score to Maestro Toscanini to Milan. On the day of the theft Toscanini was in his rehearsal room at the Scala, comparing the translated version with the orchestral score, in some instances making alterations and in other cases jotting down notes on the score. While intent on this work General Manager Scandiani of the Scala entered, stating that one of the female song birds of the Scala wished to discuss something with the maestro. Toscanini left the room for a few moments, and went into the managerial section of the Scala to speak with the artist. On his return he met in the corridor the composer, Ermanno Wolf Ferrari, and invited him into his studio to have a chat.

When Toscanini returned to the rehearsal room to resume work on the Stravinsky opera, he saw to his great amazement, that both the translated and orchestral scores were missing. At first he thought they had been borrowed for a moment, but a thorough search proved futile and the police were called in. Various theories were advanced, it being supposed that the scores had been stolen by some fanatic or collector who knew these scores were not on sale in Italy, or by a malcontent who sought to hinder the production at the Scala.

A day later, however, the proprietor of a music library and second hand music shop communicated with the police, stating that the scores in question had been offered him the day previously by an elegantly dressed young man, stating that his cousin in Rome wished to dispose of them. The two scores, together with other scores from the Scala including "Falstaff" and "Nerone," were sold for fifty lire. Toscanini's secretary and Mme. Toscanini went immediately in a taxi to get possession of the missing volumes.

Fifty lire would have bought the elegantly dressed young thief one passably good meal in one of Milan's higher-priced hotels.

SO far as I know, John McCormack has never had a bad season. That is, not since he established himself in America as perhaps the most popular singer of his day. Of course, in his early days, he, too, had his struggles, but that was before his world tours had made his name a household word.

But among many good years there are always some that are better than the others, with even the most uniformly successful artists. I think there is something significant in the circumstance that McCormack has just had one of these years. As a matter of fact, my good friend D. F. McSweeney has informed me that this season has topped all others of his sixteen years of association with the all-popular tenor.

As this is the genial McSweeney's first year as sole manager of McCormack, the tenor is doubtless very much pleased with the results, for McSweeney's sake. McSweeney is something of an exception among the big men in his readiness to pay tribute to local managers, to whose cooperation he attributes much of the success of the year just concluded. His motto, as he expressed it to me at the start of the present tour, is to deal with local managers "in the same candid, sincere fashion as John deals with his audiences."

The significance of McCormack's record success, however, seems to me to be that it has come in a year when some managers have been inclined to make long faces and to talk of the competition of the radio and of other impediments to concert giving.

The American public knows John McCormack about as well as it may ever be expected to know him. There is nothing new or sensational about his concerts. He varies his programs, but he has been singing the same sort of music for years. He is a fixture, not a novelty.

Therefore, McCormack can be taken as something of a barometer of the public's attitude toward music. No doubt he would be able to hold a large following when conditions were really bad and when less popular artists were hoeing a hard row. But when he has a record season there is every reason to believe that music does not want for patrons. Plainly, people are spending their money for concerts. To those who argue the contrary, I would say that it is quite possible the public is growing more and more discriminating, and that the question as to whom they spend their money on, is now, more than ever before, one as to the merits of the artist and the acumen of the management.



IN charging that New York critics "went out of their way to be a bit cynical" over the recent debut of a young American singer at the Metropolitan a writer in the Palm Beach Post ends his rebuke with the following sentence:

"Incidentally, not a New York critic can sing a note."

Could anything be more crushing? In fairness to the profession, I think I should state that I know a critic who was once a singing teacher and who prides himself on being the only living tenor who ever decided he had no voice.



DID you ever think of heaven as a place of harps and potato chips?

I can't say that I ever particularly associated the latter with my visions of supernal happiness, but a little tale had come to me from Terra Haute, Ind., that does seem to connect the two.

It was shortly before a recital by Salvi at the State Normal School that a small boy with bright black eyes and a sunny but very dirty face was noticed selling potato chips on a prominent business street. As he approached a

customer he would pleadingly urge him to buy, saying that he would be able to hear Salvi play if he could sell enough chips.

"Salvi is Italian like I am. He plays the harp and I want to hear him so much. Will you please buy?"

Few could resist the lad. So he had his reward and was one of Salvi's most eager listeners.



IN the week's budget of news I note the following sporting, literary, musical, philosophical, and therapeutic phenomena:

Mlle. Lenglen, champion tennis player, will wed the grandson of the composer Offenbach, himself a critic of music and the theater.

Amelita Galli-Curci qualifies as an authority on Swedenborg, whom she finds an aid to her career, to the amazement of the proprietor of the *Wall Street Journal* and the edification of the readers of Henry Ford's *Dearborn Independent*.

The inventor, Guglielmo Marconi, whose wireless paved the way for all that has happened since in the air, listens to the radio for a while from his cot in a London hospital, then calls for a phonograph.

The absence of the name of an American orchestral conductor from the list of leaders announced for next season recalls a similar omission a year ago, though a special announcement was made subsequently in his behalf. It appears to be a case of "off again," "on again," but his name isn't Finnegan.



THE little game of guessing next year's operas is still on. In addition to "Fidelio" and "Turandot," the one announced, the other regarded as a certainty, and five or six more that have been variously rumored in recent weeks, "Mignon" and "The Magic Flute" now are being talked of as probabilities for next season. It is understood that Marion Talley will sing in both of these, and that Beniamino Gigli and either Lucrezia Bori or Florence Easton will also be in the "Mignon" cast. "Huguenots," which last was revived for Enrico Caruso, is reported as having been selected for Martinelli.

If "Magic Flute" is given there doubtless will be no "Don Giovanni," but denial already has been made that the latter is under consideration for next year, as had been persistently reported.

Though Mr. Gatti-Casazza keeps his own counsel until after the Atlanta engagement each season, his novelties are usually discovered, one way or another, before that time. But he always has the last laugh. No matter how many of his projected new works are forecast, his official announcement never fails to list one more which no one else ever would have thought of.

I have suspected that he waits until all forecasts have been made before he selects this one.

Right now the Metropolitan general manager may be pondering the possibilities of "La Gazza Ladra," just by way of something as remote as could be from the predictions that seem most likely to hit the mark.



ARTISTS of the concert or operatic stage who fill occasional engagements in vaudeville, for which they are exceptionally well paid, have need of a sense of humor. Also, it is to their interest to be slightly deaf, for if they caught too readily the remarks that are passed about them, there might be some ruffled feelings.

My own ears reported to me two amusing snatches of conversation at the New York Hippodrome, where Anna Case and Percy Grainger have of late appeared.

I was passing the Hippodrome when I noted two men regarding a picture of the soprano, whose good looks alone would have justified their pausing before a poster to gaze and pass comment.

"They seem to be making a lot of fuss over this Annie Casey," said one of the men. "She sings Irish songs."

The other instance occurred at the box office. A ticket purchaser was discoursing with a companion regarding some of the "piano fiends" he had heard, evidently referring to those long-distance performers who stick to the keyboard day and night until they drop.

"Say," he asked the ticket seller, "how long has this Grainger been playing?"



ETERNAL readiness to do substitute duty is one of the prerequisites for an operatic career.

Emergency calls to members of the company, many of them sent out only a few hours before the parting of the curtains on the performance, are sometimes daily occurrences at the Metropolitan.

Two and even three changes in a cast have been forced by indispositions too frequently for singers to be surprised at anything of this sort that may happen.

But when a round half dozen of them receive imperative instructions to report for duty on the same evening because of the illness of virtually all the artists originally announced for the cast, the operatic jynx may be said to have run amok.

One such instance developed on Thursday of last week. Telephone call followed telephone call as artist after artist was notified to get in touch with Giuseppe Bamboschek because of the necessity of stepping into Thursday night's performance at the last minute.

Apparently all the male members of the cast were indisposed. The opera scheduled was "La Bohème" and a new *Rodolfo*, Marcello, *Schaunard* and *Coline* were summoned. Anyone overhearing these calls might have been puzzled to note that more than one substitute was required for several of the parts.

Giulio Gatti-Casazza has the reputation of never changing an opera as long as suitable singers can be found to give the one announced. Despite the extremities to which the company apparently had been brought by wholesale illness on this occasion, "La Bohème" was given that night.

"La comedia è stupenda," sings *Schaunard* in the Café Momus scene. It was April First in the opera house as elsewhere, and all of those originally cast for Puccini's opera took their places in its eighth representation of the season.



THE importance of the call boy at an opera house is known to all artists, but the public rarely gives him a thought.

Just let him nod on the job, however, and there is no telling how sadly a performance can be marred.

As an instance, there was a recent performance of "La Cena delle Beffe" at the Metropolitan that went its appointed way smoothly enough until Millo Picco, in a secondary part, missed an entrance.

Beniamino Gigli, in something of a quandary through Picco's failure to appear, went to the edge of the wings and

[Continued on opposite page]



[Continued from preceding page]

sang "Picco, Picco, Picco!" Doubtless a majority of those in the audience had no knowledge of anything wrong, though others with a knowledge of Italian may have wondered why the tragic *Giannetto* should have at this time used a word which can be translated as "piqued," "pricked" or "stung."

Meanwhile, the orchestra was held on a chord that had several times the value the composer gave it.

Presently Picco made a hurried entrance and the opera continued. The explanation given privately was that a call boy had overlooked him.

No less an artist than Antonio Scotti was involved in a similar contretemps last week, but he covered it up with such skill that only a person familiar with every detail of his superb impersonation of *Chim-Fang* in "L'Oracolo" would have known the difference.

After the hatchet slaying of the tenor, he went to his dressing room to alter his make-up for his own death scene a quarter of an hour or so later.

The circumstance that he must return to the stage for a brief moment after the discovery of the body entirely slipped his memory. Fortunately, however, he left the door of his dressing room open. As he was touching up his make-up, to make it look more ghastly, he heard familiar phrases. "My music!" he cried, and in an instant was running to the stage.

There was no time for the usual business. So, instead of coming on at the back in apparent unconcern, pushing through the crowd and pretending to be amazed and horrified at the sight of the body of his victim, and then sidling off the stage with the famous shuffle that Scotti has used so effectively in this scene, *Chim-Fang* rushed on from one side, breathless and excited as if he had heard the news down the street, then turned on his heel and ran off again.

"Just suppose I had closed that door," was Scotti's grim comment to a friend afterward. As it was, the scene was merely different and scarcely any the less thrilling.

* * *

BY the by, I note from the opera house program that the rule of "positively no encores allowed" was invoked for the Good Friday "Parsifal" as well as for all performances this season of "Pelléas et Mélisande."

* * *

SOME caustic comment has reached these shores from Berlin anent Richard Strauss' adaptation of "Rosenkavalier" for the movies. After he had conducted the film version in Berlin and Dresden, a writer in the press of German capital suggested that *Octavian's* silver rose had been changed into one of gold. Whatever can he mean? What has gold to do with either Strauss or the movies? asks your

Metropolitan

Bill Brought in Congress to Mint Stephen Foster Memorial Coin

WASHINGTON, April 3.—In response to a petition submitted to Congress by the Pittsburgh Chamber of Commerce, Representative Stephen G. Porter of Pennsylvania has introduced in the House of Representatives a bill to authorize the coinage of silver fifty-cent pieces in commemoration of the one-hundredth anniversary of the birth of Stephen C. Foster, on July 4, 1926. Foster was a resident of Pittsburgh, where his old home, now the property of the city, is maintained as when he occupied it. The bill was referred to the House Committee on Coinage, Weights and Measures, which may hold hearings.

A. T. M.

Building of Portland Stadium Stops "Rosaria" Pageant

PORTLAND, ORE., April 3.—The decision of the Multnomah Amateur Athletic Club to begin the erection of a stadium on its field forbids the presentation in June of "Rosaria," of which Charles Wakefield Cadman was again to be musical director. No other place is suitable for this pageant. Harker S. Perkins, pianist, won the \$500 award in the contest for additional musical numbers for "Rosaria." J. F.

WASHINGTON GIVES VISITORS WELCOME

Kurenko Makes Bow to Capital—Sylvia Lent Has "Home-Coming"

By Dorothy De Muth Watson

WASHINGTON, April 3.—Maria Kurenko, Russian coloratura soprano, was heard for the first time in Washington on March 29, in the last of the series sponsored by the Wolfsohn Bureau, under the local management of "Peggy" Albion. Mme. Kurenko substituted for Lucrezia Bori, who was forced, by engagements at the Metropolitan Opera House, to cancel her appearance in Washington. Mme. Kurenko proved a delight in her coloratura work. John Amadio, flutist, who had appeared here previously in a joint recital with his wife, Florence Austral, again won spontaneous applause for his excellent work as co-artist. Ralph E. Douglas was at the piano.

Mrs. Albion announced during the evening that she will present a series of five evening concerts at the Washington Auditorium next season. Already engaged are Josef Hofmann, Albert Spalding, Edward Johnson, the Cleveland Symphony, Joan Ruth and the London String Quartet, with one other attraction to be announced.

Mary Howe and Anne Hull, pianists, were presented on March 29 in the last of the series of Lenten musicales in the First Congregational Church, in a two-piano recital. Unity and understanding made their work a delight.

The Rubinstein Club, an organization of about 100 women, of which Mrs. Robert Dagleish is president, and Claude Robeson, director, gave the third concert of a series in the Willard ballroom on March 30, before a large, cordial audience. The soloists were members of the Club, including Mabel Coldenstroth Boyd, soprano. Devora Nadworney will be the soloist with the Rubinstein Club at its final concert of the season, in May.

Sylvia Lent, violinist, was welcomed back by her "home folks" on Thursday afternoon, April 1, when she was presented in her first Washington recital since her study abroad by T. Arthur Smith, in the New National Theater. Her rendition of the Saint-Saëns Concerto was outstanding. She played with the understanding and bowing of an older musician. She received many flowers from her Washington friends, and responded to many encores.

MANY MUSICIANS SAIL

Raquel Meller Heads List of Week's Arrivals in United States

Many notables packed themselves off for Europe last week. On the Albert Ballin, sailing March 30, went Sigrid Onegin, with her husband, Dr. Fritz Penzoldt, and their son Fritzpeter. Mme. Onegin filled sixty engagements here this season. On the Berengaria, sailing March 31, went Otto Klemperer, guest conductor of the New York Symphony, and Mrs. Klemperer. Vladimir Shavitch, leader of the Syracuse Symphony, and his wife, Tina Lerner Shavitch, pianist; Paul Whiteman with Mrs. Whiteman and thirty members of his orchestra; Alfred Pochon, second violin of the Flonzaley Quartet.

Sailing April 3 on the Volendam were Wilhelm Furtwängler, conductor of the Philharmonic, and Mrs. Furtwängler; Willem Van Hoogstraten, conductor of the Portland Symphony, and his wife, Elly Ney. On the same day on the Conte Biancamano went Giorgio Polacco,

Record Array of Operatic Works Given by Metropolitan During Season

Twenty-Eight Composers Represented by Forty-Eight Operas in Span Now Closing—Total of Performances of Individual Works Barely Misses Two Hundred—Eight Novelties and Three Revivals Included in List—"Bohème" Most Popular of All

FOR the Metropolitan's season of twenty-four weeks, which closes on Saturday night of next week, April 17, the record shows a total of 197 operatic performances of forty-eight works by twenty-eight composers. Of these, nineteen have been double bills, and four triple bills, making, all in all, 169 afternoons or evenings of opera.

In regard to nationality of works given, Italy led with ninety-eight performances. Germany came next with forty, France, third, with thirty-three, and then in turn, Russia with eleven, America with six, Spain with four and Czechoslovakia with five.

Wagner led the composers with thirty-one performances of nine works, Verdi coming next with twenty-six performances of five works and Puccini, third, with twenty-three performances of four works.

In order of number of performances of single operas, "Bohème" led with nine to its credit, and "Aida," which last season stood at the top of the list with "Pagliacci" (both having eight performances), was second this season, although with the same number of hearings as a year ago.

Operas heard seven times were "Giocanda" and "Pagliacci."

conductor of the Chicago Civic Opera Company, with his wife, Edith Mason, soprano; Ricardo Stracciari, baritone, and Titta Ruffo, baritone of the Chicago Opera. Sailing for Shanghai from Vancouver, British Columbia, April 3 on the Empress of Asia was John McCormick with his wife and daughter.

Heading the list of arrivals of the week was Raquel Meller, April 5 on the Leviathan, to make her United States debut.

NEW CHORUS MAKES BOW

Smallman A Cappella Singers Give Contrapuntal Works on Coast

LOS ANGELES, April 3.—Notably good singing was that of the Smallman A Cappella Chorus, which gave its first public concert on the afternoon of March 27, before a well-filled Philharmonic Auditorium. John Smallman, the leader, who is well-known for his work as conductor of the Los Angeles Oratorio Society, has modelled an ensemble of fifty voices.

Intonation, contrapuntal clarity and precision, phrasing and rhythmic accuracy were supplemented by good vocal material. It is a well-balanced singing body, though a strengthening of the bass section may be of advantage.

Several difficult chansons by Orlando di Lasso, sung in French; Bossi's "Hymn to Raphael the Divine" in Italian, and the Bach motet, "Jesu, Priceless Treasure," were given with good regard for style.

Calmon Luboviski, violinist, gave virtuosic readings of Wieniawski's "Souvenir de Moscou" and "Spanish" Dances by Sarasate. Chorus and guest violinist were repeatedly encored.

BRUNO DAVID USSHER.

Body of Russian Singer Found at Andermatt

The body of Zinaida Jurjevskaja, Russian soprano of the Berlin State Opera, who disappeared early in December during a visit to Switzerland, was discovered near the Devil's Bridge at Andermatt on April 3. According to a copyright dispatch to the New York Times, the singer's left wrist was almost severed, as if by a razor, and her head was believed to be one of suicide.

Those heard six times were "Tannhäuser," "Falstaff," "Jewels of the Madonna," "Lucia," "Cena delle Beffe," "Traviata" and "Skyscrapers" (ballet).

Those given five times were "L'Heure Espagnole," "Barber of Bagdad," "Vestale," "Cavalleria Rusticana," "Madama Butterfly," "Faust," "Meistersinger," "Andrea Chenier," "La Juive," "Walküre," "Bartered Bride" and "Rigoletto."

Four performances were given of "Tosca," "Pelléas et Mélisande," "Lohengrin," "Roméo et Juliette," "Tristan und Isolde," "Gianni Schicchi," "Vida Breve," "Rossignol" and "Petrushka" (ballet).

Works heard three times included "Fedora," "L'Africaine," "Boris Godounoff," "Mefistofele," "Freischütz," "Tales of Hoffman," and "Don Quichotte."

Those heard twice were "Parsifal," "Barber of Seville," "Siegfried" and "Götterdämmerung."

Those given once were "Martha," "Rheingold," "L'Oracolo," "Thais" and "Trovatore."

In comparison with last season, we find an increase in the number of Italian works given, this year having ninety-eight performances of twenty-one works against ninety-one performances of eighteen works last season. German operas decreased, only forty performances of twelve works were heard, against forty-three performances of thirteen works last season. Last season there were thirty-six performances of ten operas and this year, thirty-three of nine operas.

Wagner lost one performance, having only thirty-one performances against thirty-two last season, there being no Wagnerian novelty this season. Verdi had twenty-six performances of five operas this year against twenty-five of the same works last year. Puccini advanced from seventeen performances of three works to twenty-three of four, his "Gianni Schicchi" being one of this season's revivals.

FURTWÄNGLER RECEIVES MEMENTO FROM PLAYERS

Traveling Bag Presented to Conductor at Final Rehearsal of Season With N. Y. Philharmonic

At Wilhelm Furtwängler's last rehearsal for the season of the New York Philharmonic, on the morning of April 1, the men of the orchestra presented the conductor with a large shark-skin traveling bag as a token of their esteem. The previous evening Mr. Furtwängler had entertained the orchestra at a dinner.

The impromptu presentation was introduced with a practical joke which took the conductor completely by surprise. Mr. Furtwängler had entered Carnegie Hall, as usual, greeted his men, and picked up his bâton. He waited for the E Flat chord beginning the work in rehearsal, but the orchestra played a half-tone higher. He started again and the same false chord was sounded.

Just as Mr. Furtwängler was becoming amazed and angry, Maurice van Praag, manager of the orchestra personnel, rose. In the name of the orchestra, he expressed the players' admiration and respect for their conductor and asked him to accept the bag as a remembrance of their pleasant association.

Mr. Furtwängler was booked to sail on the Volendam on April 3 to fulfill European engagements.

York Symphony Records Success

YORK, N.E., April 3.—Sponsored by the Chamber of Commerce, the York Symphony recently gave the last of a series of concerts in the Opera House. This orchestra is mostly composed of amateurs, who have a real success to their credit. The program of this concert included Haydn's "Surprise" Symphony and numbers by Mozart and Glazounoff. In a trio by Pergolesi the cello part was played by the conductor, Bohdan A. Shlanta of York College of Music. Vocal soloists were Charles Amadon, dean of music at York College, and Miss Jedlicka. A tour of the orchestra, extending over the State, will close about the middle of April.

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JOHN MCCORMACKS CONCERT TOUR NINETEEN TWENTY FIVE TWENTY SIX WHICH OPENED IN PHILADELPHIA OCTOBER FIFTEENTH FINISHED WITH BEFITTING GLORY IN SANFRANCISCO LAST SUNDAY AFTERNOON MARCH TWENTY EIGHTH STOP YOUR HUMBLE SERVANT HAS WITNESSED MANY IMPRESSIVE DEMONSTRATIONS IN ALL PARTS OF WORLD DURING A SIXTEEN YEAR ASSOCIATION WITH MR. MCCORMACK BUT HAS NEVER SEEN ANYTHING TO COMPARE WITH THE SCENES ENACTED AT THE CIVIC AUDITORIUM LAST SUNDAY INCIDENTALLY IT WAS THE SECOND CONCERT THERE WITHIN TEN DAYS STOP THE SEASON JUST CLOSED WAS WITHOUT RESERVATION OR QUALIFICATION THE MOST SUCCESSFUL OF MR. MCCORMACKS CAREER STOP STARTING OUT WITH THE INTENTION OF GIVING A SEASON LIMITED TO FIFTY CONCERTS EXACTLY FIFTY WERE GIVEN FORTY EIGHT WERE ABSOLUTE CAPACITY AUDIENCES FORTY ONE WERE THE RECORD AUDIENCES OF THE SEASON IN AS MANY CITIES AND TOWNS WHILE AT LEAST IN ELEVEN THE ATTENDANCE WAS THE LARGEST SEEN AT A CONCERT OF ANY DESCRIPTION IN THE HISTORY OF THESE PARTICULAR LOCALITIES STOP THIS IS A RECORD OF WHICH WE FEEL JUSTLY PROUD STOP TO EVERYONE WHO HAS CONTRIBUTED TO THIS HAPPY RESULT LOCAL MANAGERS PARTICULARLY FOR THEIR SPLENDID COOPERATION ALLOW ME THROUGH THE COLUMNS OF MUSICAL AMERICA TO SAY A HEARTFELT THANK YOU ON BEHALF OF MR. MCCORMACK AND MYSELF STOP WE SAIL FOR THE ORIENT NEXT SATURDAY APRIL THIRD AND EXPECT TO BE BACK IN JULY AUREVOIR.

D F MCSWEENEY

Recitals Diminish as Manhattan's Musical Season Wanes

Concert Halls Often Dark During Holy Week Though Prominent Artists Are Heard—Swedish Royal Navy Band Draws Crowd for Concert in Carnegie Hall—Fritz Kreisler Triumphs in Third Recital—Interesting Program of Scotch Songs Given by Baldwin Allan-Allen

DURING the penitential week, concerts in New York diminished greatly in number though a few prominent artists drew audiences of size. Anne Thursfield, English soprano, made a markedly good impression at her American debut and Lauritz Melchior, Danish tenor, new at the Metropolitan this season, was also well received in a song program in Aeolian Hall. Kreisler drew the usual crowd to Carnegie Hall for his third recital of the season. Baldwin Allan-Allen, a Canadian war veteran, was welcomed in a Scotch program in Steinway Hall. Victor Prall, heard earlier in the season with the New York Symphony, made a creditable recital debut.

Palmer Christian, Organist

Palmer Christian, organist of the University of Michigan at Ann Arbor, was heard in his second recital in New York in the Wanamaker Auditorium on the afternoon of March 29. As before, Mr. Christian's playing was excellent in every respect, and in the great G Minor Fantasy and Fugue of Bach, he exhibited sterling musicianship. Dr. Alexander Russell's "Song of the Basket Weaver" was well received, and Mr. Christian scored also in numbers by Bonnet, Clerambault, Corelli, Dethier and Vierne, as well as other well known composers for the instrument. J. D.

Helene Forker's Recital

Helene Forker, soprano, gave a song recital in the Chickering Music Salon on the evening of March 29, with Anca Seidlova at the piano. In light numbers, Miss Forker's singing had charm, but in more dramatic pieces it lost somewhat in quality. A group of Brahms, nicely chosen to suit Miss Forker's style, exhibited the singer at her best, though the much over-sung aria from Handel's "Atalanta" in the first group was well done and several of the French numbers presented were well worth while. Miss Seidlova played excellent accompaniments. The singer was brought back to the platform numerous times during the recital and also recalled for encores at the close. J. D.

Pirani and "Veiled Playing"

Eugenio Pirani gave a "demonstration of veiled playing" in Steinway Hall on the evening of March 29. Mr. Pirani prefixed his program with a talk upon "veiled playing," which in substance seems to be merely reducing fortes to pianos and pianos to pianissimos and so on. Much of Mr. Pirani's inspiration, he said, was derived from sounds of Nature. Eight of the fourteen numbers on the program were by the artist, but he also played pieces by Liszt, Mendelssohn, Bizet and Chopin. D. R. P.

Anne Thursfield's Debut

Pausing in Manhattan on her way from London to the forthcoming chamber music festival at Ojai Valley, Calif., whither she is headed at the invitation of Mrs. F. S. Coolidge, Anne Thursfield, soprano, with a niche of her own in the music of the British Isles, made her American debut in Aeolian Hall the evening of March 22. The audience was a large one which gave indications, sartorially and otherwise, of being also a

very select one. Miss Thursfield's reputation had preceded her, and her first American appearance was made under very favorable circumstances.

In conformity with her London reputation, she presented a program of a distinctly individual character. Also true to advance report, she achieved its successive bibelots in an individual way. With very modest, even rather fragile vocal equipment, she placed herself at once in the small group of choice interpreters who achieve success for other reasons than those of "voice, voice and more voice."

Poise, the optimum of repose, a certain sang-froid of delivery, combined with much finish and delicatessen in details of phrasing, diction and general nuancing, were characteristic of all Miss Thursfield undertook. There were no moments of excitement, no raptures, no defiances, no exultations, no Niobeian griefs. Everything had a solon placidity. All was in miniature, and the singer's purely vocal attributes, though for the most part admirable, suggested a diseuse.

Very lovely was Miss Thursfield's plaintive voicing of Attey's Old English "On a Time." Sir Philip Sidney himself might have sighed with its shepherds, as dawn evoked their wistful goodbyes. The level lines of Granville Bantok's setting of a Ninth Century Chinese lyric, "The Celestial Weaver" were traced with sympathy and finesse. But there were later songs by Brahms and Wolf in which a lack of tonal weight was felt. Nothing that resembled a climax was developed anywhere in the program.

Two interesting items were excerpts from Ravel's newly-produced ballet-opera (or is it an opera-ballet?) "L'Enfant et les sortilèges." The "Air de l'Enfant" was simplicity itself; almost a monotone, whereas the "Air de l'Orologer" was sophistication applied to the idea of a clock that could not stop striking. Both were well sung. Kurt Schindler was the accompanist. O. T.

Royal Swedish Navy Band

The capacity audience which greeted the Royal Swedish Navy Band in Carnegie Hall on the evening of March 29, heard some exceedingly good playing by an organization which shows not only careful training, but judicious selection as well. Captain Erik Hogberg, its conductor, led his forces through an interesting program, much of which was of unfamiliar Scandinavian music, though the inevitable Overture to "William Tell" was well given, and the noisy "1812" Overture of Tchaikovsky was included.

The band, twenty-four strong, stood throughout the concert and blew with vigor. As soloist, Folke Anderson of the Stockholm Opera was heard in Scandinavian songs and arias from "Cavalleria" and Adam's "King for a Day." His voice proved a pleasing one and his singing well above the average. In a Fantaisie from "Rigoletto," a clarinet solo was admirably played by K. Broberg. J. A. H.

Roosevelt Musicale

The soloists at the Roosevelt Musicale in the ballroom of the hotel of the same name on the afternoon of March 30, were Jeanne Laval, contralto, and Tito Schipa, tenor of the Chicago Civic Opera Company. José Echañiz accompanied Mr. Schipa, and Edward Hart, Miss Laval.

Mr. Schipa opened the program with a group which included Pergolesi's "Nina" and songs by De Luca and Paladilhe. He was recalled for several encores. His later numbers were the aria from "Martha" and a group by Lacalle, Schubert and Bateman. In De Luca's "Non Posso Disperar" Mr. Schipa was irresistible, and his "M'Appari" was an exquisite bit of singing.

Miss Laval, when she had gaged the uncertain acoustics of the hall, sang exceedingly well, and her voice, which is one of great beauty, was shown to advantage in two well chosen song groups. Her most effective number, perhaps, was Bemberg's "Death of Joan of Arc," though Marshall Kernochan's setting of Whitman's "We Two Together" was sung with splendid tone. Miss Laval, likewise, was brought out for numerous encores. J. A. H.

Mischa Levitzki's Recital

Back to Manhattan after a nine months' absence accounted for by a long Oriental tour, came Mischa Levitzki, pianist, to give a recital Tuesday evening, March 30, in Carnegie Hall. Concert-goers had not forgotten Mr. Levitzki. They turned out in great numbers, gave him a royal welcome, and received the reward of a very excellent performance. He gave the best part of his attention to the classics, to Mozart, Beethoven and Chopin. Dohnanyi had the honor of being the only modern, represented by the ten short pieces that make up his "Winterreigen." First came the Mozart Sonata in A, very nicely, precisely, meticulously played. More emotion, more beauty, found their way into the Beethoven "Appassionata." Those who groaned when they first saw it on their programs, sighed their relief after the very first measures. It was not to be the "Appassionata" conscientiously classic, ineffably dull from too much playing. It was the "Appassionata" at its best—reverently played, but unrobbed of any of its vitality, its humaneness, its appeal. With Dohnanyi came lighter, wispy moods—a mazurka, "Music of the Spheres," "Valse Aimable," "At Midnight" and a "Boisterous Party" notably well done. There was a conventional group of Chopin fantasies, waltzes, polonaises, etudes and nocturnes to round off. There was a big ovation, and fitting number of encores by the very talented wanderer come home. W. A. K.

Allan-Allen, Scotsman

Baldwin Allan-Allen, Scotch war veteran, gorgeously kilted, and Roger MacGregor, pianist, who rumor hath it to be a native of Hartford, Conn., seemingly just as braw, surely just as gorgeously bedecked, gave an evening of first-class entertainment Tuesday, March 30, before an audience that crowded Steinway Hall to the bulging point. Folk songs were the order of the evening, Scotch Folk songs, Irish Folk songs, folk songs from the Gaelic sung in English; and a final group that had in it "Mayday Carol," arranged by Deems Taylor, Graham Peel's "In Summertime on Breton," Stock's setting of Kipling's "Route Marchin'" and Keel's settings of Maesfeld's "Trade Winds" and "Mother Carey." Mr. Allan-Allen was in very genial mood, as was Mr. MacGregor. He has a fine, even, resonant baritone voice, which was especially effective in the vigorous, rude war songs, such as "The Hundred Pipers" and "Scots Wha' Ha'e wi' Wallace Bled." The Irish airs arranged by Herbert Hughes were very simply, beautifully done; the Gaelic, arranged by M. Kennedy-Fraser, hauntingly lovely. Mr. MacGregor was an excellent accompanist. E. A.

Lauritz Melchior in Recital

Lauritz Melchior, the Danish tenor, who made his American debut with the Metropolitan Opera Company on Feb. 17, gave his first American recital in Aeolian Hall on the evening of March 30, with Walter Golde as accompanist. His program opened with unfamiliar Scandinavian music: an aria from Julius Bechgaard's opera, "Frode"; Peter Heise's "Vaagn af din Slummer," Eyvind Alnas' "Febbruarmorgen ved Golfen," Oscar Merikanto's "Hell dig, Lif" and C. L. Schöberg's "Tonerna."

The Paradian aria from "L'Africaine," sung in German, was followed by a group in English: "The Sun God" by William G. James, John Ireland's "Sea Fever," Richard Hageman's "Do Not Go, My Love" and "Couldst Thou Know" by Ilmari Hannikainen. Two songs by Richard Trunk—"In meiner Heimat" and "Serenade"—Victor Beigel's "Veilchenduft" and "Heimliche Aufforderung" of Richard Strauss and "Siegmunds Liebeslied" from "Die Walküre" completed the formal list.

Mr. Melchior has an admirable artistry in song. The impression he had made previously in operatic appearances had not prepared one for the kind of interpretative skill that he disclosed in this recital. Freed from the necessity of competition with a Wagnerian orchestra, he relied less upon vigor and volume of sound, and drew upon hitherto untouched resources. Not that he abated the clear sonority of his high and open tones, which rang out splendidly in his opening aria and in such climactic moments as the close of Hannikainen's im-

passioned lyric, but he reserved this dynamic amplitude for its most telling application.

The surprise, to those who had heard him only in dramatic rôles, lay in the uniform beauty of his mezza voce throughout his range, the clarity of his subdued head-tones and the finesse of his phrasing. His technical proficiency was evident in the surety of breath that firmly supported the tone, the directness of attack, the accuracy of pitch, the fluency of legato line and the command of dynamic nuances.

As an interpreter of lyric moods, Mr. Melchior is eminently satisfactory. Only one who applies critical intelligence to the analysis of a song, as well as poetic imagination to the presentation, can give readings as finished in style. He has a sure instinct for line and rhythm and a musicianly taste that governs his emotional expression.

The recital was one of the most enjoyable heard in any New York hall this season. The audience approved to the point of demanding several repetitions of songs and the addition of extra numbers. B. L. D.

Third Wanamaker Concert

A third concert featuring the Rodman Wanamaker collection of rare stringed instruments was given on Tuesday evening of last week in the Wanamaker Auditorium. Henry Hadley was again the conductor, and Josef Szigeti, the soloist.

Mr. Szigeti played with his now familiar sense of style and finely moulded phrasing, and was recalled repeatedly after the Bach Chaconne and the Pugnani-Kreisler Praeludium and Allegro. He was also the soloist in Respighi's felicitous arrangement for string orchestra of Bach's Partita in E Minor. The orchestra gave a good account of itself and of the Wanamaker collection in Mozart's "Kleine Nachtmusik" and compositions by Vivaldi and Grieg. The audience, which again overtaxed the seating capacity of the auditorium, accorded Mr. Hadley due recognition of his work. C. E.

Mr. and Mrs. Bloch

A Sonata recital was given in Steinway Hall on the evening of March 31 by Mr. and Mrs. Alexander Bloch. The program began with the Brahms Sonata in G, Op. 78, and ended with a Haydn Sonata with harpsichord, by way of the A Major of Beethoven, Op. 47, dedicated to Count Kreutzer. With the first of the Brahms one was conscious of an unusually perfect blend, an innate talent for ensemble that is rarely encountered. Mrs. Bloch carefully avoided the danger of predominating, which is only too easily done in the Brahms work where the writing lays heavy emphasis upon the piano part, and Mr. Bloch supplied a noble conception and a rugged certainty that made for inspiring results.

The Beethoven was made interesting, even thrilling, despite itself. Performed enthusiastically by sympathetic and technically responsive persons, it has not often come so near to being impressive. The harpsichord proved a delightful and entirely successful feature in Haydn's melodious and clean music. The two artists were repeatedly recalled and responded to demands for extras. D. H. A.

André Polah's Fourth

The fourth and last in the series of recitals "of rarely-played violin music" and which have proved all that their title suggested, was given in Chickering Hall by André Polah, Belgian violinist, on the evening of March 31. Paul de Marky, who recently appeared in a recital of his own, collaborated in a Sonata of Pizzetti, and Malvine Gardner lent further assistance. The Polah arrangement of Geminiani's Sonata in D, works of Friedman, Martman, Rehfield and others, and Ernest Bloch's "Baal Shem" made up the highly interesting list which Mr. Polah played with his customary artistry. R. O. S.

Lisa Roma Heard

Lisa Roma, soprano, gave a recital in Aeolian Hall the evening of March 31, assisted at the piano by Nicolai Mednikoff. Her program included a German group by Schubert, Schumann, Brahms

[Continued on page 22]

New York Acclaims The Zimmer Harp Trio

NELLIE ZIMMER, PREMIER WOMAN HARPIST



N. Y. TIMES — March 16, 1926.

An interesting recital by the ZIMMER HARP TRIO, consisting of Nellie Zimmer, soloist, Louise Harris and Gladys Crockford, took place at Aeolian Hall yesterday afternoon. Miss Zimmer displayed her proficiency in a Fantaisie by DuBois which she herself had arranged. The ensemble of the three harpists in this piece was warmly applauded. Miss Zimmer later appeared in a group of transcribed pieces which gave her an opportunity of further proving her virtuosity with the harp. A duet by the Misses Harris and Crockford and three closing numbers by the Trio gave the audience much pleasure.

N. Y. HERALD TRIBUNE — March 16, 1926.

Miss Zimmer and her associates made an attractive picture, their playing had skill and sonority. In her solo group beginning with an arrangement of Bach's "My Heart Ever Faithful," Miss Zimmer, who was a pupil of Henriette Renie, proved a distinctly talented harpist with notable technical ability and tone of unusual volume. She was well seconded by her colleagues.



N. Y. AMERICAN — March 16, 1926.

An afternoon event of singular appeal was the concert of the ZIMMER HARP TRIO at Aeolian Hall. Each of the harpists is a finished player whose efforts in ensemble or solo were capably revealed. A Fantaisie for three harps, by DuBois-Zimmer, gave the young women of the trio an opportunity to reveal their skill and command of instruments.

N. Y. SUN — March 16, 1926. The trio's playing showed much proficiency in general ensemble and Miss Zimmer's solo work was that of an extremely good harpist. An elaborate number was the "Romanza di Cascart" from Leoncavallo's "Zaza" in which the singer and accompanying trio were seen and heard to advantage. The Trio's concert finished with no little artistic pleasure.

N. Y. EVENING POST — March 16, 1926. An interesting program of harp music performed by the Zimmer Harp Trio attracted an appreciative audience to Aeolian Hall yesterday afternoon. Nellie Zimmer, as harp soloist, had as her associates Louise Harris and Gladys Crockford in the ensemble numbers. The best of these was a "Fantaisie" by DuBois arranged by Miss Zimmer. There were also ensemble numbers by Beethoven, Brahms, and Holy, played with much charm.



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Good Friday "Parsifal" Kindles Reverent Enthusiasm

Melchior in Title Part for First Time Wins Praise—Schorr, Bohnen and Mme. Larsen-Todsen in Other Chief Roles—Opera Repetitions Include "Siegfried," "Faust," "Bohème," "Lucia" and "Freischütz" — Carmela Ponselle Sings a Sunday Night "Santuzza"

NO "perfect Wagnerite" ever expects to be satisfied with any performance of "Parsifal." If tangible blemishes are few, there are always

privative ones consisting of the absence of something of the spirit, if not of more ponderable things. But when a representation of the Grail drama sustains a level as distinctly above others of memory as that of the afternoon of Good Friday at the Metropolitan, even the conscientious objector for whom there never can be any reconciliation with the present patchwork setting of *Klingsor's* magic gardens, or the Mother Hubbards of the most non-seductive Flower Maidens any *Klingsor* ever had, must admit that something akin to jubilation has been sent coursing through him. It may be questioned whether any performance since the restoration of "Parsifal" to the repertoire in 1919 has had more to commend it than this one. The weary orchestra, so often a target for shafts of criticism in its recent Wagner playing, contributed materially to the success, and Artur Bodanzky had an especially felicitous afternoon.

Doubtless, a cardinal element in the freshness and resiliency of the representation was found in a number of changes of cast. The most noteworthy of these brought Lauritz Melchior to the title rôle for the first time on these shores, though his European reputation has rested not a little on his *Parsifal* at Bayreuth. Save for the too ample girth which has been commented on in connection with his *Tannhäuser* and his *Siegfried*, he was a *Parsifal* of more illusion than any of his immediate predecessors. Moreover, his singing was generally of good tonal quality, with almost no forcing and with much tasteful use of the half-voice. His production was again distinctly better than that of the typical Wagner tenor. His acting had restraint and intelligence and a measure of real characterization, as he made manifest in his first few moments on the stage.

There was perhaps a little of understatement rather than the usual contrary in *Parsifal's* agonized realization of evil after the kiss of *Kundry*. But the first and final scenes were in admirable contrast, depicting the progress of *Parsifal* from the forest simpleton to the new

champion of the Grail; and the Good Friday scene was sung with effective, and unaffected, simplicity.

Other characterizations not the usual ones were the *Amfortas* of Friedrich Schorr, sung with much beauty of voice and sympathy, though not in a manner to exhaust the dramatic possibilities of the part; the *Kundry* of Nanny Larsen-Todsen, a delineation second only to her *Isolde*, with many phrases of tonal beauty in her middle voice; and the *Gurnemanz* of Michael Bohnen, not altogether free from touches of unnecessary theatricality, but far less tedious than this patriarch traditionally is known to be. Gustav Schützendorf was a sufficiently malignant *Klingsor*, the voice of William Gustafson has never sounded better as *Titirel*, and Marion Telva's tone floated forth seraphically in the phrases of the motto.

Others whose voices were heard in lesser parts were Angelo Bada, Carl Schlegel, Nanette Guilford, Louise Hunter, George Meader, Max Altglass, Marcella Roeseler, Grace Anthony, Raymond Delaunoy, Laura Robertson and Charlotte Ryan. Mr. Setti's choristers did better with this music than at the Thanksgiving Day performance, and the stage management came through with nothing resembling a bobble. The audience was both properly reverent and duly enthusiastic, with only a minimum of hissing necessary to check applause where it violates the eleventh commandment.

A Second "Siegfried"

Originally announced for only one performance in its proper sequence in the matinée "Ring" cycle this season, "Siegfried" was repeated in the Metropolitan on the evening of March 29, the Monday subscribers approving with many curtain-calls and a third-act prelude of applause for Artur Bodanzky and the orchestra.

The cast of the second performance differed from the first in that Rudolf Laubenthal replaced Lauritz Melchior as *Siegfried*, Clarence Whitehill succeeded Friedrich Schorr as *The Wanderer*, Karin Branzell took Ernestine Schumann-Heink's rôle as *Erda*, and the *Voice of the Forest Bird* was intoned by Charlotte Ryan instead of Elisabeth Kandt. Max Bloch was again the *Mime*, Gustav Schützendorf the *Alberich*, William Gustafson the *Fafner* and Nanny Larsen-Todsen the *Brünnhilde*.

Mr. Laubenthal fitted well into the title rôle in which he had appeared here once before, when he substituted for Curt Taucher last season. Not only was he a convincing embodiment of the youthful hero, but he sang with fervor and with a resonant power that coped triumphantly with the heavy demands of the score. Mr. Whitehill was not in his best voice, but read his lines with his usual impressive and stately deportment. Mme. Branzell sang her brief sybilline scene with marked beauty of tone and an arresting eeriness of accent.

A Benefit "Faust"

A special performance of "Faust" was given on Tuesday evening with Chaliapin as *Méphistophélès*, Mr. Martinelli in the name part, and Messrs. De

Luca and Wolfe in the smaller rôles. Miss Mario was the *Marguerite* and Mmes. Egner and Howard completed the cast. Mr. Hasselmans conducted.

J. D.

Fifth "Traviata"

Tuneful, tearful "Traviata," the fifth of the season, was the opera Wednesday night—"Traviata" with Lucrezia Bori at her best, a very real, a very lovely *Violetta* bringing a rare measure of truth to the time-worn woes of the gracious penitent. Beniamino Gigli was *Alfredo* and sang beautifully the music allotted to him. It would be exorbitant to ask to hear better singing than he and Miss Bori did in their many duets. Giuseppe Danise was *Germont*; Minnie Egner was *Flora*; Grace Anthony, *Annina*; Giordano Paltrinieri, *Gastone*; Vincenzo Reschiglian, *Baron Douphol*; Louis d'Angelo, *Marquis d'Obigny*; Paolo Ananian, *Doctor Grenvil*. There were dances by the corps de ballet and Florence Rudolph. Tullio Serafin conducted.

E. A.

"Bohème" and "Petrushka"

Thursday night's double bill linked the Paris Latin quarter of the eighteenth-thirties to the dream of a moujik not yet turned Bolshevik. "Bohème," given for the eighth time this season, prided itself chiefly on having the personable Mary Lewis as *Mimi*. She sang sharp at times, but she made all the *Rudolfos* in the audience envious of the one on the stage. Giacomo Lauri-Volpi, as if well aware of his position of vantage, sang rather more tenderly than usual, with honeyed soft notes liberally distributed through the four acts of the opera. Antonio Scotti was the unquenchable *Marcello* and Louise Hunter quite the prettiest of pert *Musettas*. Adamo Didur and Léon Rothier were the other Bohemians. Genaro Papi conducted.

"Petrushka," with Tullio Serafin doing three men's work in the orchestra pit, went its colorful way, with Adolf Bolm, Florence Rudolph, Giuseppe Bonfiglio and Ottakar Bartik miming the fantasy of the puppets and their flute-playing impresario.

B. B.

[Continued on page 23]



Photo by Mishkin

Florence Easton as "Dulcinea"

"Don Quichotte"

[Continued from page 5]

the servitor were admirably projected. Though out of her best element as the pleasurable *Dulcinea*, the ever versatile Florence Easton sang well. Others were adequate, and it was not their fault if their singing counted for little.

The dances, such as they were, never escaped the conventionalism of the music. Urban's settings varied from ordinarily good interiors and exteriors to a treescape for the final scene that was of appealing beauty. The necessity of lowering the curtain on the windmill episode (as specified in the stage directions) was avoided by the use of a dummy, and a drolly effective picture was presented as *Sancho Panza* led the discomfited knight out on the servitor's mule, prone and clinging to its neck, after he had ridden full tilt on Rosinante at the revolving blades.

There were uncounted individual curtain calls for Chaliapin, and many others in which his fellow artists and the conductor shared the applause.

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MELCHIOR

—TENOR—

Metropolitan Opera Company, New York
Städtische Oper, BerlinFacsimile Reprint of Mr. Henderson's
Review of Mr. Melchior's American
Concert Debut on March 30, 1926

THE NEW YORK SUN, WEDNESDAY, MARCH 31, 1926.

Melchior as Lieder Singer

Tenor, Heard in Wagner Roles at Metropolitan,
Gives Recital at Aeolian Hall.

By W. J. HENDERSON.

Lauritz Melchior, who has been heard recently as a member of the Metropolitan Opera Company in some of the heroic roles of Wagnerian music drama, gave a song recital last evening in Aeolian Hall. For those who had heard the tenor only in opera the entertainment must have been something in the nature of a revelation. Mr. Melchior, the Wagner singer, and Mr. Melchior, the lieder singer, are not closely related.

The artist began with an opera air from a work by one of his Danish countrymen, and in this demonstrated that he had resources far richer than he had disclosed in the theater, but when he had finished the first number of his second group, composed of lieder by Danish musicians, it was clearly proved that he was a song interpreter of very high rank.

It would be cataloging most of the essentials of song interpretation to go into details in describing Mr. Melchior's art as revealed last night. In the production of tone he showed none of the traits which caused regret at some of his Metropolitan performances. There was beauty of quality throughout the scale. There was an unusual and extremely finished use of head tones, which added immensely to the delicacy and polish of a style distinguished always by fastidious choice in the means of expression. There was an exquisite sense of the melodic line and an admirable justice of phrasing. Indeed, in the artistic structure of the phrasing one perceived the mastery of a singer who was able to spin the tone through long and sustained utterances with confidence born of technical certainty and with a conviction of the purpose of the composer.

In the nuancing of his songs Mr. Melchior displayed sensibility, taste and feeling. But of greater importance were the poetic imagination and the musical instinct discovered in every number. The singer had arranged his program so as to give scope to the full range of his art and he even permitted his audience to hear his interpretation of Vasco di Gama's rhapsody over the beauties of Selika's empire, but it is probable that his auditors were more moved by his deeply emotional and technically excellent delivery of Heise's "Vaagen af din Slummer" and Schoenberg's "Tonerna," two uncommonly good songs.

The truth seems to be that the song recital is Mr. Melchior's real field. Freed from the driving force of the irresistible orchestra, able to govern tempi and dynamics according to his own fine taste and to give play to his great command of vocal color, he can present the interpretations which he has constructed according to the dictates of an artistic intelligence of a high order. Such a lieder singer should be able to make a brilliant concert career in this country and establish for himself a celebrity such as he has acquired in England as well as on the European continent.



Like Caruso!

Wrote PITTS SANBORN—N. Y. Telegram
March 31, 1926.

"His voice rang out rich and free, and high notes poured forth with an ease, a fulness and a splendor of sonority not equalled here by any man labeled tenor since the later prime of Caruso."

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Music-Drama Excerpts Make Deep Impression in Cleveland Hearing

By Florence M. Barhyte

CLEVELAND, April 3.—The Cleveland Orchestra, Nikolai Sokoloff conducting, was heard at Masonic Hall, March 25 and 27, in this Wagner program:

Prelude to "Lohengrin"
"Voices of the Forest" from "Siegfried"
Prelude to Act III, "Tristan und Isolde"
Siegfried's Funeral Music from "The Dusk of the Gods"
Prelude and "Good Friday Spell" from "Parsifal"
Magic Fire Scene from "Die Walküre"
Overture to "Tannhäuser"

The annual all-Wagnerian program by the Cleveland Orchestra is an event of much interest to Cleveland music-lovers, and this program was one of exceptional interest. The concerts were the seventeenth pair in the regular symphony series.

The "Lohengrin" Prelude transported

one instantly to the Wagnerian atmosphere. The contrast between the extreme delicacy of the strings and the deep sonority of the horns was of compelling interest. The "Tristan" Prelude was stirring in its emotional performance. The English horn solo was convincingly played by Philip Kirchner.

Siegfried's Funeral Music was played in memory of two of Cleveland's former citizens, Ralph King and Jephtha H. Wade, who gave generously toward the artistic development of the city. In the "Voices of the Forest" from "Siegfried," the flutes evidenced a tone of particularly fine quality. The "Parsifal" Prelude and "Good Friday Spell" achieved a poignant mood.

Mr. Sokoloff again demonstrated a magnetic and inspiring hand at the baton in the gorgeous "Magic Fire Scene." In color, rhythm and style, the mental picture was convincing. The "Tannhäuser" Overture was brilliantly performed.

Baltimore Composers' Works Form List

BALTIMORE, April 3.—"Baltimore Composer's Day" was the caption of the program presented by the members of the Baltimore Music Club on the afternoon of March 27 at the Hotel Emerson. This public encouragement given to the local coterie of composers marks another definite purpose in the activity of the Baltimore Music Club.

The program began with a trio "At the Rising of the Moon" by Katherine E. Lucke played by Sarah Finkelstein, violinist, Ruth H. Broedel, cellist, and Mrs. Hal T. Kearns, pianist. Mrs. S. Butler Grimes, soprano, with Rhoda Berryman Tyson at the piano, presented a group of songs, including George Siemmon's setting of Wordsworth's poem, "The Unpretending Rill," Otto Ortmann's "The Sea Sobs Low," Katherine Lucke's "Mo Bron" and "Slumber Song," and Frank Bibb's "A Rondel of Spring."

Sarah Finkelstein, violinist, with Mrs. Hal T. Kearns at the piano, played two compositions, "Elegy" and "Prelude," by Emma Hemberger, composer of the municipal anthem, "Baltimore, Our Baltimore."

Florette H. Gorfine, pianist, interpreted Louis Cheslock's "Ode to a Picture" and Katherine Lucke's "Lento Serioso" and Caprice. Margaret Louise Galloway, mezzo-soprano, sang A. Lee Jones, "My Dearie, O," Howard R. Thatcher's setting of the Tennyson poem, "Break," and two songs of Marie

Louise Welch, "Expectation" and "Lullaby." Mrs. Sands was the accompanist in this group.

Abram Moses, violinist, with Mrs. Charles K. Edmunds, played an original melody called "To Beatrice" and a Spanish sketch, called "Senora." Cecilia Brace, violinist, and Marguerite Maas, pianist, played the Romanza from a Violin Sonata by Gustav Strube. Louise Schroeder, soprano, Beulah Weil, mezzo-soprano, Maud Albert, contralto, with Lubov Breit Keefer at the piano, closed the program with Franz C. Bornschein's part song, "A Marsh Myth."

The program was in charge of Mrs. Isaac L. Kemper, chairman of the program committee, with the aid of Mrs. Max Broedel and Mrs. F. J. Kuper.

FRANZ C. BORNSCHEIN.

WREATH OF ROSES GIVEN TO LEOPOLD STOKOWSKI

Unknown Donor's Gift Adds Interest to Tchaikovsky Program—"Mignon" Presented

PHILADELPHIA, April 3.—Leopold Stokowski repeated his all-Tchaikovsky program at the fifth of the Monday evening popular series of Philadelphia Orchestra concerts on March 15. His romantic interpretation of the "Pathétique" Symphony was preceded by the "Nut-Cracker" Suite and the "1812" Overture. In the course of the concert a wreath of red roses, from an unknown admirer, was presented to Mr. Stokowski, who promptly presented some of the flowers to Mr. Rich, Mr. Pick, and others of the orchestra's first-desk men.

The Matinée Musical Club gave a diversified program recently in the Bellevue-Stratford, exhibiting the work of the opera class and the orchestra. The latter has shown great progress under Alexander Smallens.

The second part of the program was devoted to the second act of "Mignon," also under the direction of Mr. Smallens. With attractive scenery and costuming, and with an excellent cast including Anna Carey Becker, Hilda Reiter, Jennie Kneeder Johnson, Frederick Hufsmith and Theodore Bayer, the ambitious enterprise was successfully carried out.

The program was augmented by solo numbers by Marie Meyer Ten Broeck, pianist; Florence Maepel, violinist; Margaret Eberhardt, soprano, and harp duets by Emma Rous and Dorothy Power. W. R. MURPHY.

Fine Programs Given in Portland, Me.

PORTLAND, ME., April 3.—The winter series of organ concerts was announced to close March 28 with a joint recital by Charles R. Cronham, municipal organist, and May Korb, soprano. Broadcasts of municipal music each Tuesday night have proved very popular. Lillian Wolfenberger, pianist, appeared at the concert of March 14. Artists appearing in recent concerts have included Kurt Schmeisser, trumpeter of the Boston Symphony; William Simmons, baritone, and Wotan Zoellner, violinist. HELEN HAVENER.

LEWISTON, ME.—At an interesting meeting of the Foyer Musical, Rev. Fr. Boivin was invited to speak on "Music; Its Origin and Power," and "Mozart."

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PITTSBURGH PROGRAMS

Organ Recitals, Choral and Club Concerts Prove Very Attractive

PITTSBURGH, April 3.—Dr. Charles Heinroth, organist and director of music in Carnegie Institute, gave the last of a series of six lectures on musical subjects on March 27. His topic was "Tristan and Isolde; and Emotional Music Drama." Dr. Heinroth's talk was illustrated with excerpts from the opera.

His Saturday evening and Sunday afternoon organ recitals in Carnegie Music Hall continue to draw large audiences, as do the organ recitals given every Sunday by Dr. Gasper P. Koch in Northside Carnegie Hall.

On March 25 and 26 the University of Pittsburgh Musical Clubs appeared in Carnegie Music Hall.

The Pittsburgh Polyphonic Choir, under the direction of Rev. Carlo Rossini, sang his oratorio, "The Son of Man," in Carnegie Music Hall on March 30.

In Memorial Hall, on March 30, the Tuesday Musical Club gave a manuscript program, the compositions being by members of the Club.

WM. E. BENSWANGER.

Omaha Thrilled by Jeritza

OMAHA, NEB., April 3.—The Tuesday Musical Club closed its season with a concert by Maria Jeritza, who gave operatic arias as the major part of her program. She thrilled the large audience with her marvelous dramatic voice. Mme. Jeritza was assisted by Maximilian Rose, violinist, and Emil Polak, pianist. M. G. A.

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March 24, 25, 26

The Mail and Empire

The newcomers rose magnificently to the occasion, and to help them to success, the Mendelssohn Choir was at the top of its form.

The Toronto Daily Star

Mr. Reiner established himself as a conductor of great character, great scholarship, pungent pictorialism and wonderful virtuosity. The closing concert trailed the splendor of his conducting into a wonderful program, which became a sort of happy tournament between Choir and Orchestra.

The Evening Telegram

The Cincinnati Symphony Orchestra was another delight. The ensemble of Choir and Orchestra was the most beautiful and satisfying that can be imagined, and its solo numbers won an ovation for conductor and players. A marvelously disciplined instrument is it, and its conductor is a remarkable man. In the accompanied choral numbers their playing was faultless in every feature.

The Commercial-Tribune

With the audience on its feet cheering like mad, the series of concerts came to an end. Music Hall has been the scene of many triumphs and ovations, but none of them could have been more "soul-shaking" than that of yesterday.

Mr. Reiner's reading of the Beethoven Ninth Symphony was the greatest the writer has ever heard. It was an achievement which blazed with inspiration. The Orchestra was faultless in its own right. This was a day of triumph for Mr. Reiner.

The Cincinnati Enquirer

There was an unrestrained demonstration by the audience which, already on its feet, shouted "bravos."

The Cincinnati Times-Star

Choir and Orchestra united in giving a performance of dazzling beauty. When Director Reiner laid down the baton there was a demonstration such as Cincinnati rarely has witnessed.

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Skilton Work Has Première at Kansas Convention

INDEPENDENCE, KAN., April 3.—Outstanding among the events of the third biennial festival of the Kansas Federation of Music Clubs, held in this city, March 23 to 25, was the world-



Charles S. Skilton

première of a new oratorio by an American composer, Charles Sanford Skilton's "The Guardian Angel." The work was given free to visitors in Memorial Hall on the second evening of the convention, the expenses of the production being borne by the city of Independence. For the highly successful performance, a chorus of 500 voices was assembled by Alfred G. Hubach, conductor, assisted by Mrs. William C. Cavert, soprano; Minna Dorn, contralto; Theodore Owen, tenor, and Earl J. Evans, baritone. The accompaniments were furnished by the Kansas City Little Symphony and the Independence Musical Society Orchestra.

The annual election of officers of the State Federation, held on the morning of March 25, resulted in the following appointments: Mrs. Richard M. Gray, Wichita, president, who succeeds Mrs. Arza J. Clark of Topeka; Mrs. Owen Nisbet of Winfield, reelected first vice-president; Adelaide Griffith of Enterprise, Kan., second vice-president; Mrs. G. B. Merritt of Ottawa, reelected recording secretary; Mrs. Charles DuBois of Pittsburg, treasurer; Mrs. Charles D. Ise of Coffeyville, reelected financial secretary; Mary E. Boyd of Kansas City, Mo., reelected historian.

The Clay Center Music Club invited the Federation to hold its eighth annual meeting next spring in Clay Center, and

the invitation was unanimously accepted.

The première of "The Guardian Angel" at Wednesday night's concert was one of the most important musical events that have taken place in this State.

The oratorio is divided into three parts: "The Meadow," "The Forest" and "The Search," and tells the story of a child, lost in the forest after a stroll through the meadow with companions from whom she becomes separated. She is kept from harm by her guardian angel, who warns her to remain quiet until the panther in the forest departs.

The story is based on an old Moravian legend the composer heard while residing in North Carolina, at Winston-Salem, a Moravian community. The words are by Abbie Farwell Brown. Mr. Skilton has used forceful music to portray this simple tale of faith.

Old Moravian Motif

The beauty of the oratorio grew throughout the performance, the climax being reached at the close in the woman's chorus, "Suffer Little Children to Come Unto Me." The parts were well balanced and the many women's voices, accompanied at times only by the harp, sang the lovely melody inspiringly. The final chorus, "Jesus Makes My Heart Rejoice," is the motif of the oratorio and is based on a Moravian hymn of faith.

The work is strikingly orchestrated, and in the instrumental portions made a particularly strong impression.

A Creditable Performance

The presentation of the oratorio reflected credit upon Mr. Hubach as director, who gave an artistic performance. The oratorio calls for a children's chorus, woman's chorus and a male chorus. The children's chorus of 250 voices, trained by Laurena Kuns and Hazel Helen Hardy, was an outstanding feature. The soloists did able work. The music for the soloists is mostly recitative. In addition to the soloists already named, Mrs. C. O. Shepard, soprano,

did fine work in the "Panther Call" from backstage. Mr. Skilton was given an ovation by an audience that taxed the seating capacity of Memorial Hall.

A performance of Henry V. Stearns' Concert Overture in B Minor was given before the oratorio by the Kansas City Little Symphony and the Independence Musical Society Orchestra, with Mr. Stearns directing. This found great favor with the audience.

Will Publish Bulletin

One of the most important decisions of the convention was reached when a motion was passed that the Kansas Federation publish a bulletin. It was moved that a telegram of congratulation be sent to Abbie Farwell Brown, who wrote

REINER FORCES CONCLUDE SERIES IN INDIANAPOLIS

Elly Ney Is Soloist in Final List—Chicago Opera Singers Heard Before Athletic Club

INDIANAPOLIS, April 3.—The season of orchestral concerts came to a close on Monday night, March 22, when the Cincinnati Symphony, Fritz Reiner, conductor, played before a large audience in the Murat Theater. Conceded to be the best program offered at this series of three concerts, the compositions were the Suite from "The Water Music" of Handel, arranged by Harty; the Overture to "Tannhäuser," and two works heard here for the first time in concert, the "Petrushka" Suite by Stravinsky, and the "Daphnis et Chloe" Suite, No. 2, of Ravel. The "Wanderer" Fantasia for piano and orchestra, Op. 15, by Schubert-Liszt was splendidly played by Elly Ney. The orchestra and soloist played in fine style and received a cordial welcome.

The management of the Indianapolis Athletic Club gave its members an operatic program on Tuesday night, March 23, when Irene Pavloska, mezzo-soprano; Forrest Lamont, tenor, and Virgilio Lazzari, bass, of the Chicago

the libretto for the Skilton oratorio. At the morning session of March 25, Mrs. Bleck of Lawrence, chairman of the resolutions committee, read the committee's report.

The Monday Music Club Double Quartet of Independence sang two pleasing numbers.

Dean D. M. Swarthout of the fine arts department of the University of Kansas was the speaker at the Wednesday afternoon session in the First Methodist Church.

John A. Selby, Jr., music critic for the Kansas City Star, addressed the Federation at Thursday afternoon's meeting. Francis Eaton of the Wichita Beacon was also heard.

Dr. P. P. Claxton, superintendent of the Tulsa schools, gave an address at Thursday night's session.

The registration of delegates showed an attendance of 150, an increase over attendance in past years.

Opera, sang arias, duets and trios from "Madama Butterfly," "Cavalleria Rusticana," "The Barber of Seville," "Don Giovanni," "Carmen," "La Forza del Destino," "Andrea Chenier" and "Faust." Mme. Pavloska substituted at the last moment for Myrna Sharlow, who was unable to appear.

Rudolph Reuter, lecturer and pianist, gave a comprehensive illustrated talk on "Virtuosity" on March 29, in the Propylaeum, before members of his class and invited guests. This was the final program of the season. Keen enjoyment of this artist's depth of musical knowledge was evidenced by the applause accorded him. Mr. Reuter was heard in a program of Bach, Liszt, Schumann, Rachmaninoff, Chopin, Brahms and Debussy. In playing the first movement of the Schumann Concerto, he was assisted by Mrs. John Kolmer at a second piano.

After the program, Mr. Reuter was honor guest at a banquet given by his class.

PAULINE SCHELLSCHMIDT.

MINNEAPOLIS.—Jerald Bartlett Joyce, young Minneapolis violinist, gave a beautiful recital in the MacPhail School of Music recently. Evelyn Hansen was his accompanist. H. K. Z.

CONCERT MANAGEMENT ARTHUR JUDSON



EDWARD MOORE
Daily Tribune

"GUOMAR NOVAES, that altogether delightful player from South America, was at the Playhouse. In a good many ways she is the most interesting artist before the public today. Whether it is from the highly personal angle that she approaches her music—she would seem to be a good bit of a feminist in her playing—the degree of allurements that she puts into it, or just technically, she is a delight at all times. She has the gift of maintaining a fresh and unboresome attitude before such hackneyed antiquities as Schumann's 'Carnaval' to the extent that she almost makes one forget the number of times one has been made drowsy by it in past seasons.

"Then she passes to some almost entirely new music by De Falla, Ibert, and Villa Lobos, and is even more charming there."

KARLETON HACKETT
Evening Post

"ONE of the favored children of the gods is Mme. Novaes. There is the charm of spontaneity in her playing. She gives the impression that the music appealed to her just as she plays it—that her instinct and her fingers in some mysterious way developed simultaneously and she could not do otherwise if she tried. Her Latin warmth brought fresh qualities from Schumann's 'Carnaval' yesterday, and yet always with intuitive appreciation for the romanticism of the Teutonic spirit. The tone was invariably lovely in all of its shadings and with a downright power when it came to the march of the hosts of David against the Philistines. There was a tiger-like spring that had in it the fell rage of the justly offended woman. This is the great charm of her playing, its essential femininity.

"It appears that I have used the word 'charm' several times. Well, it was just what I meant."

EUGENE STINSON
Daily Journal

"FROM the first chord of Schumann's 'Carnaval,' Guilomar Novaes' audience at The Playhouse might have considered itself sure of a performance by an artist—namely, a performance appealing less to one's memory of familiar music than to one's understanding of it. Novaes herself devoted a most versatile skill to it, and in her interpretation seemed to regard it less as a succession of facts than, perhaps, as a gazing crystal into which she might peer, arranging what she saw in accordance with her own sense of the ordered mystery of things. For her view of it was very personal, and of course it was therefore deeply absorbing, for the Brazilian pianist is one of the greatest of artists. It was a sign of Novaes' magnificent artistry that she could so persuasively reconstruct the scale of interest in one of the most personal masterpieces in piano literature."

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Unknown Vocalise by Rossini Found in Notebook of Deceased Opera Singer



PARIS, April 1.—Autographed by that genial composer, a hitherto unknown scrap of melody for voice and piano by Rossini has recently come to light in the papers of the late Marie Battu, in the 'Seventies a prominent opera singer, who died in 1919. This document has been presented by the singer's descendants to the archives of the Paris Opéra, where Mme. Battu was for years prominent. The *Courrier Musical* has published for its readers a facsimile of the composition.

Rossini, as is well remembered, dearly loved to joke. So he inscribed the vocalise, which covers some three pages of manuscript with the most intricate roulades, and ends with a spoken "Boum!" as follows:

"A little mouth-wash for my young friend and valiant interpreter, M. Battu. (Signed) G. Rossini, Passy, 15 Sept., 1867."

At the time of the dedication of this work, Mme. Battu had already made a

name for herself as an interpreter of Rossini's operas, especially his "Moses." She sang the part of *Ines* in "L'Africaine" at its first performance and subsequently took the part of *Selika* with success. She was also successful as *Alice* in "Robert le Diable," but it was as *Alceste* in Gluck's opera that she particularly is remembered. It was after her appearance in this work that Rossini wrote the exercise.

There is preserved a verse by Legouvé, the French poet, which bears the title: "After Hearing a Piece Composed on a Single Note by Rossini," which undoubtedly refers to this vocalise. The magic with which the soprano seems to have endowed even such a *pièce d'occasion* is expressed in this poem:

"I search in vain for the unique flower
That will express that matchless note
Which, filling all our eyes with tears,
Upon your lips did groan and sob!
Ah, vain attempt! Not twenty such
Could render the perfume and hue
Which you express in one, brief tone."

Ferguson, Cincinnati pianist, is repeating her southern successes in the northern States. Verna Cook, contralto, and George Weber, tenor, pupils of Mrs. Fritz Reiner, Christine Colley, violinist, and Pauline Brown, pianist, gave a concert in the Brown County Ursuline Academy on March 28. Mrs. Philip Werthner Ilse Huebner and Erich Sorantin gave a successful concert on March 27 before the Westwood Club. P. W.

Cleveland Institute to Open New Residence

CLEVELAND, April 3.—The 1926 summer school at the Cleveland Institute of Music will be significant because of the opening of new residence quarters for out-of-town students. The new Allerton Club Residence of Cleveland, at Chester and East Thirteenth streets, has been selected. The students' residence will open with the summer school on June 21. In addition to this new residence, the Institute is planning special summer features aside from the intensive music courses. Tennis, golf, swimming, hikes, beach parties and lake trips will be possible.

Joint Musicales in Philadelphia Studio

PHILADELPHIA, April 3.—Dr. Arthur D. Mayer, baritone, and Letitia Radcliffe Harris, pianist, were heard in a delightful Sunday "musical afternoon" in the studio of Stanley Muschamp. Dr. Mayer showed dramatic fervor in "Where'er You Walk" and an aria from "Lakmé" and splendid interpretation in a group of lieder. Mme. Harris gave excellent readings of some standard pieces of Chopin and Schumann, and introduced some charming novelties by Poulenc, Levitzki and Gruenfeld. W. R. M.

Ridgewood Cecilia Society Will Visit New York

RIDGEWOOD, N. J., April 3.—The Cecilia Society of Ridgewood, Mrs. Elizabeth D. Leonard, director, will make its first public appearance in New York at the choral concert to be given in Aeolian

Hall on the afternoon of May 1 for the benefit of the State College Music Studio Fund. On May 3 the organization will give its annual spring concert in the Ridgewood Playhouse. Having won last year the Griffith Cup, offered by the New Jersey Federation of Women's Clubs, as its permanent possession, the Cecilia Society has been chosen by the State Board

to represent New Jersey in the choral contest to be held at the biennial convention in Atlantic City in May. The society has also been asked to take part in the Music Night program of the convention on May 28, when the organization will sing several of Gena Branscombe's choral works, under the direction of the composer.

BERKELEY ASSOCIATION SPONSORS PIANO EVENT

Friedman Impresses Hearers in Local Début—College Women Present Mrs. MacDowell

BERKELEY, CAL., April 3.—The Berkeley Musical Association presented Ignaz Friedman, pianist, in his first appearance here in Harmon Gymnasium. A large audience greeted him. The artist showed a prodigious technic, serious musicianship and tonal beauty in a diversified program of works by Mozart, Hummel-Friedman, Bach-Busoni, Schumann, Debussy, Suk, Strauss and Chopin.

The College Women's Club presented Mrs. Edward MacDowell in a lecture-recital in the Twentieth Century Club. The capacity audience was cordial. Mrs. MacDowell described the plan of the MacDowell Memorial Association and the work of the Peterboro Colony. She played a list of MacDowell piano numbers with understanding.

Ellen Edwards, English pianist, who has spent the past few seasons in this Bay District, gave a versatile and well-played program in the Little Theater. Miss Edwards will soon leave for England. There is much poetry and attention to detail in her work. She played works of Bach, Chopin, Ravel, Bax, John Ireland and Liszt.

The annual music section program of the Berkeley branch of League of American Pen Women was presented in the Faculty Women's Club, before a representative assembly of members and guests. Mrs. Orley See gave a talk. Juanita Tennyson, soprano, sang songs by American composers, many of whom are members of this national organization. These included works of Pearl Curran, Harriet Ware, Mrs. Beach, Mary Carr-Moore, Gertrude Ross and Gena Branscombe. Carrie Emerich, a member of the Berkeley branch, played three MacDowell piano numbers, with fluent technic. A. F. SEE.

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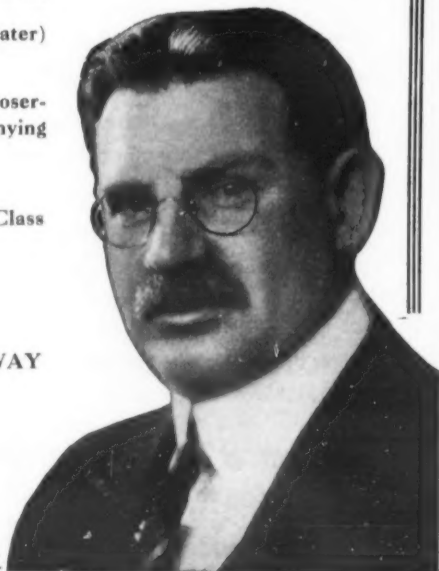
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KANSAS CITY WELCOMES RETHBERG IN LOCAL DEBUT

Little Symphony Gains Public Approval in "Pop" Program, with Solos Contributed by Several Artists

KANSAS CITY, Mo., April 3.—Elisabeth Rethberg's first appearance in this city was the closing event, in the Schubert Theater, March 23, of the Tuesday afternoon Fritschy series. Though at her best in songs of lighter mood, Mme. Rethberg's final aria "Ritorna Vincitor," from "Aida," and the operatic selections used as extra numbers, were sung with genuine dramatic intensity. Accompaniments were played by Viola Peters.

N. De Rubertis, conductor of the Little Symphony, held the organization's numbers to a minimum of three, at the "pop" concert in Ivanhoe Auditorium, March 28. Works by Grieg, Mendelssohn and Ippolitoff-Ivanoff were used and the audience's approval completely gained. Thirty-five members of the Orpheus Society sang with spirit the Aztec Choral-Ballet music from Julian R. Amelung's light opera, "La Senorita," with the composer directing. Evaline Hartley, contralto, pleased with "Lietti Signor," the orchestra accompanying. Gladys Schnorf accompanied the extra number granted by the artist. Joseph Harding, violinist and member of the orchestra, played the "Symphonie Espagnole" (first movement), by Lalo, with his usual dependable attributes. Lucy Parrott was at the piano for Mr. Harding's encore. The fine musicianship of George Parrish, the orchestra's official accompanist, was heartily commended when he played Godard's Introduction and Allegro with the orchestra. BLANCHE LEDERMAN.

Cincinnati Musicians Are Active

CINCINNATI, April 3.—Ilse Huebner of the College of Music faculty, played before the Woman's Musical Club in Dayton on March 30. Johanna Crosse, a pupil of Romeo Gorno, has given organ recitals in Ohio cities, including Springfield, where she dedicated a new organ in the Masonic Temple. Faye

Martens Turns Scheherazade in New Book

IT has been a long time since an opera book has been accomplished with the success that seems attendant upon "A Thousand and One Nights of Opera" (D. Appleton & Co.), the latest output from the pen of Frederick H. Martens, whose song translations, libretti and musical essays are well known.

This is a work which should prove as invaluable as an occupant of two inches on the musicians' reference shelf as in its capacity of friendly advisor to the opera-loving public. Of the most appalling completeness, it relates unaffectedly, without personal opinions or excursions into anecdote, the plots, with brief interpolations on the music, of over 1500 operas and ballets.

A new and sensible method of arrangement has been used in "A Thousand and One Nights." The alphabetically listed tabulations most often encountered have been dispensed with and a "period" plan of presentation adopted. Thus the book "follows a logical historic sequence in its arrangement of subjects, from the dawn of civilization to the present day."

Mr. Martens has also seen the justice of "the claim to consideration of the greater works of lesser masters and the lesser works of greater masters," and these essays have received far more than the cursory glance that is their usual lot.

Following his "period" system, Mr. Martens begins with "The Orient," a chapter in which works of biblical significance, of Chaldea, Babylon, Assyria, Egypt, Ancient Persia, Carthage, Vedic, Brahmin and Buddhist India, Bagdad, Japan, China, are discussed. In this bracket can be found Stravinsky's "Le Rossignol," as well as "Madama Butterfly," Hadley's "Cleopatra's Night" and "Aida," Dukas' "Le Peri" and "Samson et Dalila," all united in the common cause of orientalism.

The chapters entitled "The Glory that was Greece" and "The Grandeur that was Rome" trace mythology via the Iliad and Odyssey as understood by Gluck, Mozart, Strauss, and include such recent examples of Romanic genre as

Boito's "Nerone" and Nougès' "Quo Vadis."

Subsequent headings are "The Cycles of Legend," including the Wagner "Ring," the King Arthur narratives and others; "The Middle Ages," "The Renaissance and the Reformation," "New World Opera Stories," "Between the Ages," "The Baroque," "The Rococo," "The French Revolution and the Empire" and "The Nineteenth and Twentieth Centuries."

Many "modern" works that have not hitherto, so far as is known, appeared in print in this form, find their way into the closing pages of "A Thousand and One Nights." Among these are Milhaud's "Le Creation du Monde" and "La brébis égarée," Poulenc's "Co-cardes," Manuel-Roland's "Isabelle," Strauss' "Intermezzo," Gershwin's "135th Street," Harling's "A Light from Saint Agnes," Saminsky's "Gagliarda of a Merry Plague," Ravel's "L'Heure Espagnole," Carpenter's "Skyscrapers," and many others. The number of more or less unfamiliar older works listed is even more impressive. Even the very latest operatic perversions from Soviet Russia, with amusing comparisons between original and communized, have not been forgotten by the indefatigable Mr. Martens. Nor is American opera left out in the cold.

For these many reasons, then, can "A Thousand and One Nights of Opera" be heartily recommended. The author has filled a real need for an up-to-date and comprehensive history of opera and ballet. His writings are never technical or complicated, nor do they insult intelligence above the ordinary with unreasonable simplicity. Mr. Martens has not hesitated to treat some of the more ridiculous plots to a sly dig in the ribs—which is a good thing! W. S.

Music by Californian Composers Given

SAN FRANCISCO, April 3.—Kajetan Attl, harpist of the San Francisco Symphony; Marjory Markes Fisher, violinist, and Jack Edward Hillman, baritone, with Margo Hughes as accompanist, gave a delightful hour of music in

the Emporium on a recent afternoon, under the management of Alice Seckels. The program contained a large percentage of American compositions, some by California's composers, including Thomas Vincent Cator's "Chant Canadienne" for violin, and works by John W. Metcalf, Gertrude Ross and Mr. Attl. Also listed on the program were numbers by A. Walter Kramer, Charles Gilbert Spross, Frank La Forge, Tirendelli, Rasbach, Henschel, Tedeschi, Gounod, Leoni, Aylward, Renié, Haselmans and Hubay. The program was cordially received by an appreciative audience that filled to capacity the store's assembly hall. M. M. F.

BILLS IN CONGRESS ASK NEW ARMY BAND RULES

Senate and House Measures Aim to Secure Higher Salaries to Men and Better Personnel

WASHINGTON, April 7.—Two bills now pending in Congress are attracting the attention of army bandmasters, musicians and army men in general, as they will, if passed, result in the entire reorganization of the bands of the regular army and the national guard. One of these bills has been introduced in the Senate and the other in the House.

The Senate bill is sponsored by Senator Bingham of Connecticut, and that in the House by Representative Burdick of Rhode Island. It is claimed that the enactment of these bills will not only result in better army band music, but will also place all of the service musical activities in the hands of musicians.

The bills, which are identical, provide that army bandmasters be given commissioned rank with higher pay and that higher pay be given the enlisted bandmen. This provision, it is declared, will result in obtaining a higher type of personnel in the army bands.

Another clause is that the bandmaster will have full charge of his band, reporting directly to the colonel of the regiment. This is intended to eliminate the use of bandmen for other duties outside of their band work.

The bill calls for the organization of

MARY LEWIS VISITS HER NATIVE SOUTH

Memphis Takes Pleasure in Welcoming Opera Singer

By Babette M. Becker

MEMPHIS, TENN., April 3.—Mary Lewis, soprano of the Metropolitan Opera Company, gave her first recital in the South on March 22 in the concert hall of the Auditorium, under the auspices of Cortese Brothers.

A large and interested audience greeted Miss Lewis and responded immediately to her art and personal magnetism. As the program proceeded, enthusiasm increased. Keen pride in the success of a southern girl was felt, and the evening passed with great pleasure.

Miss Lewis' program included Handel's "Care Selve," an aria from "Manon," a group of English folk-songs, "Caro Nome" from "Rigoletto," and compositions by Szulc, Debussy, Ravel, Fauré, Ronald, Schindler, Curran, Martin and Terry.

Myron Jacobson assisted excellently as accompanist.

Henri Deering, pianist, drew a large audience to the Auditorium on March 20, when the warmth of his feeling and his intelligent execution elicited high praise. The program comprised the Bach-Liszt Fantasie and Fugue in G Minor, César Franck's Prelude, Choral and Fugue, and modern compositions by Darius Milhaud, Delius, Poulenc, Debussy and Chopin.

The concert was sponsored by Mrs. E. A. Angier, Jr., and Mrs. Walter Gardner.

a general band corps under the Adjutant General of the Army for the entire army, and a new plan of organization with vacancies filled from the band corps and not by enlistment by regiments.

ALFRED T. MARKS.

CHARLOTTE, N. C.—Marion Talley has been engaged for an appearance on May 20, according to Lena Smith, who is responsible for the booking.

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American: Brilliant technical display and musical grasp. Very successful with the public.

Post: The public were delighted. Given with quality, brilliance and bravura.

Tribune: Played brilliantly and expertly and made pronounced success.

Christian Science Monitor (Borowski): Remarkably brilliant performance, clean-cut and musically intelligent. Admirable lesson to youthful aspirants.



What Europe's Foremost Critics Said (Tour 1922-3-4)

Neue Freie Presse (Vienna): Possessed of stupendous virtuosity and an extraordinary feeling of modern music. Had a rousing ovation.

Allgemeine (Berlin): He is Walter Gieseking's most serious rival. An unusually happy union of virtuoso and musician. We were deeply grateful for this evening.

Lloyd (Budapest): Splendid artist and producer of tonal charm with an ingratiating style.

Berlingske (Kopenhagen): He came—played and conquered at one stroke.

Epoca (Rome): A kaleidoscopic pianist. Brilliant, colorful, clean, in a formidable program.

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ORCHESTRAL MUSIC ENJOYED IN DETROIT

Matzenauer Is Soloist in Wagner List—Novelties Heard

By Mabel McDonough Furney

DETROIT, April 3.—The Detroit Symphony, Ossip Gabrilowitsch conducting, and Margaret Matzenauer, soloist, was heard at Orchestra Hall, March 11 and 12, in the following Wagner program:

"Die Meistersinger," Prelude to Act III
"Götterdämmerung," Siegfried's Rhine Journey
"Das Rheingold," Entrance of the Gods into Walhalla
"Tristan und Isolde," Isolde's Narrative, Prelude and "Love-Death"
"Siegfried," "Forest Murmurs"
"Götterdämmerung," Brünnhilde's Immolation

The past month has offered no musical event of more absorbing interest than this program. Mr. Gabrilowitsch selected the numbers with such discrimination that each facet of the orchestra's skill was displayed and the program made a wide popular appeal. The Prelude and "Love-Death" from "Tristan und Isolde" were magnificent, and the audience accorded Mr. Gabrilowitsch and his men a tremendous ovation. Mme. Matzenauer was recalled again and again and, on Thursday evening, was obliged to add an encore after her superb portrayal of Brünnhilde's Immolation. All seemed in perfect accord and produced a concert such as has rarely been equalled here.

The Detroit Symphony, Victor Kolar conducting, was heard in Orchestra Hall, March 14, in the following works:

Overture to "Die Fledermaus"....Strauss
"Carmen" Suite, No. 2....Bizet
"Rumanian" Rhapsody, No. 2....Enesco
Entr'acte, Serenade and Intermezzo from "The Snowman"....Korngold
(First time at these concerts)

"The Carnival of the Animals," Saint-Saëns
"Rumanian Rhapsody," No. 1....Enesco

"The Carnival of the Animals," introduced in chamber music form the previous week by Charles Frederic Morse, had a rollicking performance and the audience reveled in its humor. Mr. and Mrs. Frank Bishop played well the two solo piano parts. The section, "The Swan," won a major portion of the ap-

plause, and served to display the splendid artistry of Georges Miquelle. Mr. Kolar has a genius for building popular programs, and this was one of his best.

The Detroit Symphony, Victor Kolar conducting, Helen Fitzgerald, soprano, and Fred Paine, xylophonist, soloists were heard in Orchestra Hall, March 21, in this program:

Overture to "Il Seraglio"....Mozart
(Concert Ending by Busoni)
Suite, "Algeria," Op. 60....Saint-Saëns
Aria, "Adieu, forêts," from "Joan of Arc"....Tchaikovsky
"Rondes de Printemps"....Debussy
(First time in Detroit)
"Pavane pour une Infante défunte," Ravel
"Music Box"....Liaoff
"Baba-Jaga"....Auber
Overture to "Masaniello"....Auber

Miss Fitzgerald, a local singer, long prominent as a church soloist, made her début with the orchestra at this concert. Her tones were warm and resonant in the Tchaikovsky aria, and the audience recalled her many times with expressions of approval. The Debussy fantasy was one of the loveliest things Mr. Kolar has done, and brought many honors to the woodwind chorus. The "Music Box" was admirably played. Mr. Paine, who shows sound musicianship, won a genuine ovation and was obliged to add an encore, for his playing in the Auber number.

GOVERNOR AIDS CONTEST

Massachusetts Executive to Present Prizes to Glee Clubs

QUINCY, MASS., April 3.—The mayors of eight cities and official representatives of several towns have been invited by Mayor Perley E. Barbour to attend the competition and concert of the Federated Men's Glee Clubs of New England in this city on April 24.

Governor Fuller has consented to present the prizes of \$500, \$300 and \$200.

The evening concert will be devoted to choral music by the massed clubs of nearly 600 voices under the direction of a guest conductor.

The following towns and cities will be represented in the contest: Springfield, Lowell, Worcester, Beverly, Newton, Quincy, Providence, R. I., Sanford and Portland, Me. Dedham and Plymouth, Mass., and Nashua, N. H., will join the massed concert in the evening.

The competition and concert will be held in the new High School Hall. The

Wollaston Glee Club of Quincy, will be the host. Herbert J. Gurney, president of the New England Federation of Men's Glee Clubs, is in charge of arrangements for the concert.

DENVER CIVIC SYMPHONY MAKES APPEAL FOR FUNDS

Orchestra Gives Year's Fifth Pair of Concerts with Much Success—
Rosa Ponselle in Recital

DENVER, April 3.—A plea for funds necessary to continue the concerts of the Civic Symphony next season was voiced during an intermission in a recent concert by Dr. L. B. Longacre. Only a few thousand dollars are necessary for the continuance of the orchestra.

The fifth pair of concerts by the Civic Symphony, Horace E. Tureman, conductor, given on Friday night and Sunday afternoon, March 26 and 28, revealed one of the most satisfactory performances in the history of the orchestra. The Schubert "Unfinished" Symphony, a Beethoven Overture and an aria from Gounod's "Queen of Sheba," brilliantly sung by Agnes Clark Glaister, soprano, were given with particularly fine effect.

Rosa Ponselle, soprano of the Metropolitan, made her fourth Denver appearance in the Oberfelder Artist Series on March 24, and attracted one of the largest audiences of the season. Miss Ponselle's singing on this occasion amply justified her popularity here. Her voice sounded more beautiful than ever and there was much artistry in her interpretations. She was received with tremendous enthusiasm. Stuart Ross assisted in the dual capacity of accompanist and solo pianist. J. C. WILCOX.

Memphis Orchestra and Soprano Heard

MEMPHIS, April 3.—At a recent Sunday municipal concert in the Auditorium, Valentina Tumanskaya, formerly of the Moscow Imperial Opera Company, and now located in this city, was presented as soloist with the Memphis Federation Symphony. Mme. Tumanskaya sang "Ritorna Vincitor" from "Aida." The orchestra, under the direction of Dave Love, gave Waldteufel's "Estudiantina," the March from "Aida," Langey's "Songs from Italy," and the "Tannhäuser" Overture. Harry Blix, cornetist, gave "The Rosary" as a solo number. B. M. B.

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Wolfe Wolfinsohn, 1st Violin
Edwin Ideler, 2nd Violin
Herbert Borodkin, Viola
Emmeran Stoeber, Cello

N. Y. Tribune

....They made the euphonious blending of parts characteristic of quartet playing at its best.

N. Y. Evening Mail

....Well balanced, finely shaded and rhythmically excellent.

Minneapolis, Minn., Tribune

....These four players form a combination that is destined to win a notable place in our musical life.

Grand Rapids, Mich., Press

....The Lenox Quartet created a profound impression. It ranks with the best string quartets in America.

Superior, Wis., Times

....Lenox String Quartet played with artistry, rare feeling and perfect ensemble. It was a treat to be long remembered.

Dayton, Ohio, Daily News

....The Lenox String Quartet furnished a series of thrills by superb playing.

Buffalo Morning Express

....The Lenox Quartet plays with the fine precision, balance and unity of feeling that result from intelligent associated practice. The piano and pianissimo tone is of lovely quality, coloring and unerring taste in interpretation marked the playing of each number of the program.
....The Schumann music was played with great sympathy and a colorful reading.

Buffalo Evening News

....The performance of the Lenox players was one to create immediately favorable impression and their breadth of musicianship was eloquently manifested in their uniformly finished interpretation of the widely contrasted works presented. The tone is clear and resonant, particularly suave in the quieter passages, the playing discloses happy agreement as to treatment of detail and adjustment of voices.

Boston Christian Science Monitor

....The delightfully songful Italian Serenade by Hugo Wolf and the familiar charm of Mozart's E-flat String Quartet went their way in the finished excellence which resides in the equipment of the Lenox String Quartet.

Boston Herald, March 8th

....The Lenox Quartet gave a revealing performance of Mozart's measures. From the opening Allegro, they held attention, played themselves directly into the hearts of their audience.

Boston Herald, Feb. 8th

....In performance the Lenox String Quartet have gained a high standard of excellence. Their ensemble is admirable. Precision marks their every attack. They gain a luminous tone, always beautiful in every register. For them the interplay of voices, not bringing one or other into relief, has become second nature. With them one finds in high degree variety of nuance, flexibility of rhythm....They made real the many exquisite beauties in that piece of design which is known as Ravel's Quartet in F major.

Indianapolis Star

....The Lenox String Quartet playing with excellent balance, delicate shading and a pleasing sense of rhythm.
....The final program number was Schumann's "Quartet" (Op. 41, No. 3), played with beauty of tone and careful attention to the thought behind the composition.

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"Miss Baker is possessed of a rich soprano voice, her rendition was most enjoyable and fully worthy of the acclamation that greeted her singing."—*Brooklyn Times*.

"Della Baker, a soprano of admirable equipment and artistic intelligence, established herself as a singer of assured reputation. Splendid as her voice is, its appeal is enhanced by her skill in using it."—*The Philadelphia Inquirer*, Philadelphia, Pa.

"Miss Della Baker, the soprano, acquitted herself with much credit. She has an agreeable voice and uses it intelligently. She possesses the merit of excellent diction so that every word can be understood and she put a measure of feeling into her work that gave it pronounced character."—*The Evening Sun*, Baltimore, Md.

"Miss Della Baker displayed fine cultivation of voice."—*The Washington Herald*, Washington, D. C.

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NEW YORK, APRIL 10, 1926

WHAT THE PUBLIC WANTS

OF all devices for the wasting of time, the most certain that a musician can hit upon is the expenditure of anxious thought over the preparation of programs that "will give the public what it wants." If there were such a thing as a collective public mind, the task of satisfying its demands would be easily accomplished. But the public as an entity of thought and emotion is a figment conjured up by the imagination of sociological psychologists.

As a matter of fact, the public never knows what it wants, because it is myriad-minded and divided in opinion. A majority of minds may agree temporarily upon a like or a dislike, but that agreement is unstable and impermanent. And it is always well to remember that a minority may be almost as large as a majority.

The public mind is comparable to a chemical compound as temperamental as nitroglycerine and as liable to explode at a touch or remain impassive under great provocation. What is fashionable today in clothing, in literature or in music will be out of fashion tomorrow. A popular song that is all the rage in June may be completely forgotten in December, banished to make room for a new favorite. The only certain statement that can be made in regard to popular approval of music is that some compositions have stood the test by remaining in favor during several generations by virtue of certain sterling and perdurable qualities. But how long that liking will last no one can predict.

Both composer and performer should consider a

musical work as a blank check drawn on the Bank of Enjoyment and payable to any auditor who wishes to cash it. The resources of the bank are unlimited, and the checks are honored for whatever amount the holders desire. It is futile to expect that all auditors will accept the checks with equal appreciation. Some will tear them up in disgust, some will throw them carelessly away, and some will present them for payment in varying sums.

We have been told with tiresome repetition that a true work of art should appeal immediately to everyone, that a test of artistic value is the universality of its effect. That is a fallacy so flimsy as to stand no strain of examination. There is no form of artistic expression that will produce an immediate and similar effect upon the young and the old, the ignorant and the wise, and the countless varieties of individual taste. If prompt acceptance and understanding by everyone had been the final test of merit in the past, the greater part of Beethoven's works would never have been heard after their first performance, and the operas of Wagner would have perished of neglect. Snap judgment is no more reliable now than it has ever been.

The fact that a work of art fails of an instantaneous success is no proof that the public does not want it. This is particularly the case in music, because a composition has to be heard repeatedly by the average auditor before an opinion can be formed one way or the other. The new work may be in an idiom so unfamiliar that time is required for an understanding of its peculiarities. The public may be repelled at first, only to discover later an attractive beauty.

Those who maintain that they know what the public wants, really mean that they know what the public has already approved, which is quite a different thing. They pursue the safest course by following the line of least resistance. But the history of art shows us that progress has always been made by struggling against resistance, and not by avoiding conflict.

FORGOTTEN COMPOSERS

WHEN one has heard as many "first time" performances of contemporary compositions as the current season has provided in New York alone, one is led into speculation about the longevity of these works. How many of them will be known one hundred years from now, save by historians of music? How many of them have the vitality to survive for a century or longer?

Any curious delver into the past can compile a list of composers who have fallen into obscurity or dropped completely from sight. One menuet from a string quartet is practically all that audiences know today of Luigi Boccherini, who composed 360 chamber music works, not to mention twenty symphonies and other compositions. His music has melody, grace and sprightliness, yet it is only now and then that one of his pieces is played at a chamber music concert.

When Beethoven took up his residence in Vienna in 1792, that city was the home of a number of composers whose talents gradually grew dim before the greater glory of the genius from Bonn. Where can one now hear the compositions of Leopold Anton Kozeluch, renowned throughout Europe for his chamber music, praised for his thirty symphonies, his fifty piano concerti and his four operas? What has become of Emanuel Aloys Förster, whose forty-eight quintets and quartets for strings and other works ranked very high in the estimation of his fellows?

Oblivion has overtaken Anton Eberl, who wrote operas so like those of Mozart that they were put forth by dishonest publishers under Mozart's name, and who composed symphonies that vied successfully for a time with the early symphonies of Beethoven. A similar fate befell Johann Baptist Wanhal, a composer as prolific as Haydn, publishing innumerable works during his life-time, and leaving in manuscript eighty-eight symphonies and ninety-four string quartets.

A MUSIC publisher stated the other day that the songs of Franz Schubert have earned more money than those of any living composer of popular songs. That is small consolation for Schubert, who died ninety-eight years ago in poverty. The important question is—how does the sale of Schubert's songs this year compare with the sale of jazz and blues?

Personalities



A Trio by the Sea

Wide smiles wreathed the faces of three well-known artist folk as they took a promenade before appearing in concert at Atlantic City, N. J. When snapped by the photographer, as shown above, their expressions testified vividly to the pleasure of an early spring stroll on the Boardwalk. Left to right are Ellen Ballon, pianist; Paul Althouse, tenor, and Julia Claussen, contralto of the Metropolitan Opera.

Palmer—Philadelphia has extended unusual honors to Katherine Palmer, soprano. Within a few months she was awarded the Gold Medal of the Philharmonic Society and the cash prize bestowed by the Music League of Philadelphia. The State Convention of the Pennsylvania Music Clubs has engaged Miss Palmer to sing at its banquet at the Bellevue-Stratford Hotel on April 28.

Seidel—In his hours of recreation, Toscha Seidel has become an enthusiastic motorist. The violinist, after completing a crowded season of appearances, made a visit to an automobile show in New York. He was so much impressed by a car on exhibition that he then and there decided to become the owner. The artist may be seen frequently about town in it, and plans to drive this summer to Scituate, Mass., where he will divide a holiday between golf and motoring.

Divine—A heroic jump into the middle of an operatic performance was made by Grace Divine, mezzo-soprano, recently in New York. She visited the theater in the Bronx one afternoon where she was to sing Azucena in "Il Trovatore" with the De Feo Opera Company that evening. The Maddalena of the matinee performance of "Rigoletto" was indisposed, and Miss Divine obligingly donned the piquant raiment of the assassin's sister and sang the part.

Middleton—Somewhat in the nature of an "indoor sport" are the oratorio appearances of some artists. If one asks Arthur Middleton how many public "Messiah" performances he has sung, that genial artist will estimate them well into the hundreds, a record that would be hard for any other baritone to match. The latest of these performances in which the singer is to be featured will be one by the Chicago Apollo Club on Dec. 20 next.

Mascagni—At the close of a recent concert which he conducted in Rome, Pietro Mascagni voiced some sentiments regarding syncopation. "Jazz is a libel against the Negro," he said. "I have been studying the Negro melodies, and I find them to be free from the barbarism of modern jazz, and innocent of the animalistic agonies of the saxophone." The three concerts at the Augusteum conducted by Mascagni have attracted enthusiastic crowds.

Brailowsky—Alexander Brailowsky is so busy that he is always "on the jump." On March 27 he made his last American appearance until next January, appearing as soloist with the New York Symphony in Carnegie Hall in the evening concert, and hurried directly from the hall to the liner Olympic, sailing at midnight for his concert engagements abroad. The pianist did the same thing last year. After playing with the New York Symphony, he left the hall in a waiting taxi to catch a train for Mexico.

Maganini—One of the novelties introduced at the last of a series of Barrère Little Symphony concerts in New York was "La Rumba," impressions from Cuba by O. Maganini, flutist of the New York Symphony. The local color of the music was preserved by the use of real Cuban instruments. A gourd used was obtained at the cost of a \$35 taxi bill in Cuba. This vegetable was dried, then hollowed, and the native musicians cut horizontal grooves around it. The gourd is played by running a small wooden stick over the grooves, making a harsh, grating sound.

Damrosch—Some impressions of his spring visit to Europe were given by Walter Damrosch recently in an interview with the Paris Herald. "There is a great musical revival in Germany and Spain," said Mr. Damrosch, who has just returned from an extensive study of musical conditions in Germany and Czechoslovakia. Mr. Damrosch said that, although the German people were still poor, they managed to attend opera in great numbers. "German opera," he asserted, "has reached a new high point. In Berlin, Dresden and Munich I have seen magnificent productions, some of which defy description." Accompanying Mr. Damrosch on his trip to Spain are his wife and his daughter, "Polly" Damrosch.

JOHN WANAMAKER said:

"If there is one enterprise on earth that a 'quitter' should leave alone it is advertising.

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Reprinted from "FAME"

Point and Counterpoint

By Cantus Firmus, Jr.

Perils of Heredity



OW that a Göttingen professor has discovered a law of heredity for voices it will be possible for Almost Any Vocalist to figure out the vocal range of his offspring. It is true that many scions prefer that silent medium, the "movies," but, after 9,461 hours of perspiration over a retort, this authority is said to have demonstrated a number of astonishing facts.

Thus, marriages of *Radameses* and *Aidas* are blessed with more of the same, to delight another generation of railbirds. The same rule obtains in the case of *Dalilas* and *Mephistopheleses*. A cross of any of these with a pesky mezzo or baritone, however, endows infantile *Troubles* or *Hoo-Chees* with the latter gamuts.

* * *

Operatic Mésalliances

THIS clears up quite a lot of formerly vague matters in the operatic realm. We now can understand the jealousy of *Santuzza* for *Lola*, the latter's mixed morals being as naught beside the ambiguity of her vocal class.

Probably *Wolfram's* affecting "Evening Star" ballad had no perceptible effect on the ears of saintly *Elisabeth* for the same reason. She preferred a somewhat wild tenor to a more staid baritone, being a good eugenist.

* * *

Sins of the Parents

WHETHER parents who play the Walto horn and tenor trombone, respectively, produce experts on the saxophone is an open question.

As for harpists and harmonica-players—these genres are as individual as Persons Who Whistle.

The Bell-Ringing Families are an-

other instance of the fearful grip of heredity.

Probably a suicide pact or a wholesale administration of mustard gas is the only way to evade the responsibility of a musical Family Skeleton such as proficiency on the zither.

* * *

How It Happened

JUDGE—When you work what do you do?

Hobo—I'm an organist.

Judge—Why, a man with such talent should never be out of a job. What's the trouble?

Hobo—My monkey died.—*New York Central Times Magazine.*

* * *

Revenge

IF you have a grievance against your neighbors, suggests the *London Musical News and Herald*, playing the records of the Wembley Tattoo some otherwise quiet Sunday afternoon should relieve your feelings.

* * *

Different

HENDERSON—"So your son doesn't want to take music lessons?"

Wilberson—"No; he wants to learn to play the saxophone."—*Camden Post.*

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

2. Schubert wrote ten symphonies. The "Unfinished" is No. 8. The tenth symphony is in the key of C. It was composed in 1828, the year of Schubert's death, and has been called "The Symphony of Heavenly Length."

* * *

"Du Bist wie Eine Blume"

Question Box Editor:

Can you tell me how many settings there are of Heine's poem, "Du Bist wie Eine Blume?" ALICE C. G. Boston, April 2, 1926.

It has been stated that there are over 400 published settings of this poem.

* * *

Those Gutturals!

Question Box Editor:

Will you please tell me whether, in singing German, it is permissible to pronounce the guttural sounds like "sh?" For instance, is it good form to sing "Ish Liebe Dish?" GEORGE WESTON. Springfield, Ill., April 2, 1926.

It is sometimes done, but it hardly seems necessary. Any good teacher can show you how to sing the German guttural sounds so that they will coincide

perfectly with the spoken pronunciation and yet not interfere with the tone. Nordica, however, always sang her gutturals as you indicate them.

* * *

Two Fatherless Tunes

Question Box Editor:

Is it true that the authorship of both "Drink to Me Only" and Yankee Doodle is unknown? Also, is it true that Jonson plagiarized the poem of the first song? H. T. YEOLAND. Chicago, April 1, 1926.

Mozart has been credited with composing the tune of the first song, but it is extremely doubtful if he did. Jonson translated the poem from the Greek of Philostratus, but he can hardly be said to have plagiarized it. The composer of "Yankee Doodle" is unknown.

* * *

Springing Bow

Question Box Editor:

What is the variety of bowing called when the bow is dropped onto the string instead of being drawn across it? V. Camden, Ark., April 2, 1926.

The springing bow, in Italian, "saltato."

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

A Handel Song

Question Box Editor:

Can you tell me if there is an old song entitled "Verdi Prati," and if so, who is the composer and who the publisher? TEACHER.

Wilkes Barre, Pa., April 2, 1926.

You probably mean the aria of this name from Handel's opera "Alcina," composed in 1735.

* * *

Approaching the Piano

Question Box Editor:

Kindly tell me how a pianist playing on a stage should approach the piano; from the end near the audience or the one further from his audience? J. L. Greenville, Pa., April 3, 1926.

Pianos are usually placed with the treble end of the keyboard toward the

audience, and the artist enters from that side of the stage. There is no hard and fast rule about this, however, and if for any reason you have to enter from the opposite side, you need not let it worry you.

* * *

About Some Symphonies

Question Box Editor:

1. Is Tchaikovsky's Sixth Symphony called "Pathetic," or the Fifth? 2. Which was Schubert's last symphony? It was not the "Unfinished," was it? MRS. F. W. H. Granville, N. Y., March 31, 1926.

1. The "Pathetic" Symphony of Tchaikovsky is the Sixth. The composer, who considered it his best work, intended originally to call it merely "A Programme Symphony" but dismissed the idea. His brother Modeste suggested first, "Tragic Symphony," but that did not appeal to Piotr. Modeste then suggested "Pathetic," and this was adopted.

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New York Concerts and Recitals

[Continued from page 9]

and Wolf; French songs by Bachelet, Ravel and Gaubert, and others of Scarlatti, Legrenzi, Catalani, Campbell-Tipton, Griffes and Mednikoff. Miss Roma, for the most part, sang intelligently and well, with an organ of unusual natural beauty and freshness. Her temperament being more or less essentially lyric and colorful, it was natural for her to be particularly at home in French and Italian hues. "Che fiero Costume," Scarlatti's "Sento nel core," Ravel's delicate "Chanson Italienne" and Gaubert's wistful "Le Départ du Matelot" were delivered with charm and subtly graded nuances. Of the Teutonic "Wenn du ein Liebster, steigst zum Himmel auf" had better atmosphere than the rest, and seemed to fit in more snugly with Miss Roma's dramatic ideas. D. H. A.

Victor Prahl, Baritone

Victor Prahl, known here for some years as a pianist and accompanist, and who sang one of the solo parts in "The Children's Crusade" earlier in the season, gave a recital in Aeolian Hall, on the evening of April 1. Mr. Prahl, in his long experience as an accompanist, has learned a great deal about song recitals, and his program was both unusual and interesting.

In the more conventional part of the program with which he began, songs by Rameau, Lully and Purcell, and the Bach Cantata "Die Elenden Sollen Essen," he was obviously not quite at his ease and his tone was somewhat constrained. In Ravel's "Cinq Mélodies Populaires Grecques," he regained his poise and was heard to better advantage. A group by John Alden Carpenter was particularly effective because of the precision of Mr. Prahl's English diction, and a final series of seven popular Spanish songs by de Falla were applauded both for its intrinsic charm and for the way in which it was sung. Mr. Prahl's voice is a light baritone of a warm, agreeable texture, and he sang with comparative skill and ease, making up for his lack of experience by the intelligence of his program and his interpretation of it. W. S. E.

Alexander Russell Recital

A Good Friday recital was given in the Wanamaker Auditorium by Alexander Russell on April 2, in which the devotional atmosphere was attained by four chorales of Bach and the familiar air, played often by string orchestra, Guilman's "March Funèbre et Chant Séraphique," and two episodes from Wagner's "Parsifal." In the Choral Prelude, "Trust in God," Dr. Russell made the melody stand out effectively by using the flue stops against a background of strings, closing with full organ. He knows his instrument thoroughly and is able to produce a variety of coloring in his registration. Guilman's music sounded trivial after the profound numbers of Bach, but the seraphic refrain was obviously pleasing. The Good Friday music from "Parsifal" is difficult to transcribe for the organ because of the intricate weaving of its themes, but Dr. Russell succeeded in making it interesting. His playing was always scholarly, and his explanatory remarks added considerably to the enjoyment of the recital. G. F. B.

Gdal Saleski, 'Cellist

Gdal Saleski, 'cellist and member of the New York Symphony Orchestra, appeared in recital in Steinway Hall on the evening of April 2, in a program which was primarily of the chamber music, rather than the solo variety. Yascha Fishberg was the violinist of the evening and Lazar Weiner the pianist.

Both Mr. Saleski and Mr. Weiner appeared as composers as well as artists. Mr. Saleski himself played in his "Suite Antique" for 'cello and piano, a Chaconne for violin and 'cello based on "La Folia" of Handel-Corelli and a solo "Réverie," for 'cello. As a composer, Mr. Saleski has rhythm and a sense of melody and, above all, a variety which excludes dullness. Mr. Saleski was also warmly welcomed in Mr. Weiner's "Hebrew Melody" and a group which included his arrangement of the Chopin E Minor Nocturne, Sibelius' "Musette" and Popper's "Spanish Dance." The concerto was that of Saint-Saëns in A

Minor. Mr. Fishberg and Mr. Weiner were applauded with Mr. Saleski in the ensemble pieces. S. F. A.

Plevitskaia Repeats

Racy, colloquial singing, of a kind that suggests neighborliness and telling tales out of school, but which will never be made the basis of a reconstruction of the frequently lost (and as frequently found) art of bel canto, was that with which Nadiejda Plevitskaia, as Russian as the Kremlin, regaled an audience chiefly of her compatriots at Aeolian Hall the evening of April 2.

This was Mme. Plevitskaia's second New York recital and it gave indications that she may become something of a vogue among those who hunger for folk music that has not been too highly refined. There was more than a suggestion of vaudeville in this program, as the singer came and went in various costumes, each more striking than the last, presenting her successive numbers in tones that varied from barytonal heaviness to a variety of female falsetto. Those songs which had stories to tell were given shrugs of the shoulders and backs of the head quite as expressive as the meaningful inflections of the singer's voice. Several which went behind the scenes of matrimony were especially successful with an audience that was quick to laugh at the humor thus presented.

Beginning with "The Soul of Russian Song," the singer presented ballads, "humoresques" and dance songs of an essentially popular character, with the rhythmic pulse characteristic of the land of the Hopak.

Assisting her were Max Rabinovitch, who played admirable accompaniments and several solo numbers, and Peter Piljo's Balalaika Orchestra. There was no rule against encores and the audience had its fill. O. T.

Kreisler's Third Appearance

It is unnecessary to state that Mr. Kreisler had a sold-out house for his recital on the afternoon of April 3, nor that the audience was long and loud in its applause. The Kreutzer Sonata of Beethoven was given as an opening number, a sop, probably, to the musical Mrs. Grundys. It was played at least three if not four times last week. Following this, Mr. Kreisler played three choral preludes of Bach transcribed by one Fritz Bennecke Hart and not of any great interest in spite of the fact that the artist dwelt upon them lovingly, in view, possibly, of the fact that they were in memory of Franz Kneisel. The Schumann C Major Fantasia was the remaining number of the second group, a beautiful piece of playing.

The final group was of shorter numbers, arrangements of pieces by Mozart and Schubert, by Friedberg, an arrangement by Kreisler besides two original pieces, and "Berceuse pour un Enfant Malade" (Why the French title?) by Ernest Schelling. And, of course, a half dozen extras.

Mr. Kreisler, though in somewhat sober mood, played superbly throughout the program and again proved that he is in a class quite by himself. Carl Lamson was at the piano. J. A. H.

Anna Feibish's Recital

A fifteen-year-old pianist, Anna Feibish, essayed a first public recital in Aeolian Hall on the evening of April 3. With laudable intentions and a degree of musical talent, the young artist yet proved to be still in the student stage. Her program included a two-piano version of Grieg's Piano Concerto (first movement), played with Boris B. Feibish at the second piano, and works by Chopin, Debussy, Ravel, Liszt, Pattison and other composers, including several transcriptions by Godowsky and others. An audience composed largely of her friends encouraged the young artist with applause and flowers. G. D.

Benno Rabinoff in Recital

Benno Rabinoff, a promising young fiddler who took part in the Stony Point benefit concert at the Metropolitan Opera House earlier in the season, gave his own recital in Aeolian Hall on the afternoon of April 4, with Berthe Rich at the piano.

Young Mr. Rabinoff is not by any means just one more of the season's tidal-wave of violinists. While he still

has something of his craft to learn, already he has not only learned much but he is obviously dowered with the things that go to make up good playing. It was unfortunate that he followed Kreisler the day after with the Kreutzer Sonata of Beethoven, but the remainder of his program was of interest and well chosen, also calculated to exhibit the best of his technical equipment. Vieuxtemps F Minor Concerto and pieces by Achron, Auer, Sarasate and Paganini were all given with taste and clean technique.

The predominant characteristic of Mr. Rabinoff's playing at present is his fine, clear tone that has something almost triumphant in it. He has a fine sense of phrase and deft fingers, and, all in all, appears to be a player to be reckoned with.

J. A. H.

Spalding Recital

When Albert Spalding plays his violin as he played it in Carnegie Hall on the afternoon of April 4, there is felt a spirit of gallantry, of old-world knightliness, that gives the event an atmosphere of peculiar charm.

No violinist among contemporary concert-givers approaches the business of a recital with more innate dignity than Mr. Spalding, and few produce a tone of more searching and limpid beauty. In addition there is technic, and to spare, plus an artistic conscience which prompts Mr. Spalding to find the best there is in all the music he plays, even if such music be not always of the highest order.

Thus, on this occasion, if a purist might be pardoned for objecting to the inclusion of "The Devil's Trill" Sonata among Mr. Spalding's pieces, he could still rejoice in the artistry with which this work was interpreted. For better musical measure, there was the unaccompanied Sonata in E by Bach, which was nobly read. Also on the program were "La Folia," Mr. Spalding's "Etchings" and his arrangement of "Hark, Hark the Lark," with Wieniawski and Paganini numbers to form a conclusion. Andre Benoist accompanied with the intuition he never fails to bring to such a task.

The concert was Mr. Spalding's only New York recital this season. D. B.

ORGAN GUILD ANNOUNCES ESTEY SCHOLARSHIP DATES

Thirty-seven Chapters to Conduct Examinations for Course in American Conservatory at Fontainebleau

Frank L. Sealy, warden of the American Guild of Organists, has announced May 13 and 14 as the dates for the annual Guild examination and Estey organ scholarship competition. The thirty-seven chapters of the Guild will conduct these examinations in fifteen or more cities from Boston to San Francisco.

The Estey scholarship, which is awarded to the organist having the highest percentage in paper work examination, includes the full summer course at the American Conservatory in Fontainebleau, France.

Mr. Sealy says "This is the third year of the Estey organ scholarship. The executive committee of the Guild has revised the rules of the competition, so it will be possible for practically any organist who is a citizen of the United States to compete. Contestants who are not members of the Guild only need to join to become eligible for this scholarship."

Details concerning the examination and the competition are being handled by Frank Wright, 46 Grace Court, Brooklyn. He is chairman of the examination committee.

U. S. Army Granted Permission to Use Copyrighted Music

WASHINGTON, April 7.—The United States Army has been granted the right to perform copyrighted music in all of its 124 theaters and motion picture houses at army posts in the country and its territories. In response to an application for this privilege from Secretary of War Davis, J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, has informed the War Department that it is at liberty to make such use as it desire of all copyrighted music the rights for which are owned by members of his organization. An annual license fee of \$1 is asked of the government for this right.

ALFRED T. MARKS.

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"Lashanska Wins Great Ovation—Mme. Lashanska received one of the finest ovations accorded an artist this season. Mme. Lashanska has a lyric voice of singular richness."—*Akron Times-Press.*



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VICTOR RECORDS

STEINWAY PIANO

New York's Week of Opera

[Continued from page 11]

Talley as "Lucia"

On the evening of Good Friday, Marion Talley again appeared as *Lucy Ashton*, this time with Mr. Gigli as *Ravenswood*. The two did some very beautiful singing and loud and prolonged applause was the order of the evening. Minnie Egner was *Alice*, and the remaining male rôles were filled by Mr. Danise as *Henry Ashton*, Mr. Mardones as *Bide-the-Bent*, Mr. Bada as *Bucklaw*, and Mr. Paltrinieri as *Norman*. Mr. Papi conducted.

D. H. A.

Popular Double Bill

An effective study in contrasts was the linking together of "Freischütz" and "Skyscrapers" as the popular Saturday night fare. The casts of both were familiar. Messrs. Laubenthal and Bohnen and Mmes. Mueller and Kandt carried the chief burdens of the former with moderate success, although not often was a compromise between ranting and inaudibility struck by these principals. Mr. Schützendorf was *Prince Ottokar*, Mr. Schlegel *Cuno*, Mr. Rothier the *Hermit*. Others involved included Messrs. Agnini and Gabor, and Mmes. Hunter, Ryan and Robertson. The orchestra, under Mr. Bodanzky, gave a spirited account of itself. The Carpenter ballet, given for the last time this season, again impressed as a portrait of present day America likely to live. Albert Troy was the *Strutter*, Roger Dodge *White Wings*, and Rita De Leporte *Herself*. Mr. Hasselmans conducted.

W. S.

Sunday Night Opera

At the Sunday Night Concert, "Cavalleria Rusticana" and "Pagliacci" were sung. The cast in the first of these included Carmela Ponselle, singing the music of *Santuzza* for the first time in New York, Cecil Arden as *Lola*, and Grace Anthony as *Lucia*. Armand Tokatyan sang *Turiddu's* music, and Mario Basiola was the *Alfio*. All the artists won especial favor with the audience, and the opera was interrupted with frequent applause. Miss Ponselle was especially successful with "Voi lo Sapete."

Nina Morgana was the *Nedda* in the second work, singing with much charm both in the Ballatella and the duet with *Silvio*, who was Lawrence Tibbett. Giuseppe Danise was the *Tonio*, Vittorio

Fullin the *Canio* and Angelo Bada the *Beppe*. Wilfrid Pelletier conducted both works with a finesse that raises the question as to why he is not heard more frequently and in more important performances. J. A. H.

CONCERTS BY NOTABLES MAGNETS IN CLEVELAND

Bauer and Gabrilowitsch Fêted in Fine Two-Piano Program — London Quartet in Chamber Series

CLEVELAND, April 3.—A two-piano recital by Harold Bauer and Ossip Gabrilowitsch drew an audience of enthusiastic listeners to Masonic Hall on March 21. The work of these artists was of inspirational effect. The Bach C Minor Concerto, arranged by Mr. Bauer, formed the opening number. The Mozart D Major Sonata was given an invigorating performance, bringing an ovation that would not subside until the last movement was repeated. Other works given with unanimity and superb tone were the Brahms Variations on a Theme by Haydn; Improvisation on Schumann's "Manfred" by Reinecke; Schütt's "Impromptu rococo" and a Romance and Valse by Arensky.

The London String Quartet appeared before an audience that completely filled Wade Park Manor ballroom in the last concert in the series of the Chamber Music Society. The players, James Levy, Thomas W. Petrie, H. Waldo Warner and C. Warwick Evans, gave the audience on this occasion one of the treats of the season. The program included numbers by Beethoven, Haydn, Fritz Kreisler and movements from a Quartet by J. B. McEwen. The work of the players was of exquisite finesse in every detail, combining a tone of great beauty with delicacy of coloring.

FLORENCE M. BARHYTE.

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PRIZE QUARTET BY HARMATI INTRODUCED

N. Y. Players and Bachaus in Philadelphia List—Szigeti Reappears

By W. R. Murphy

PHILADELPHIA, April 4.—The Chamber Music Association ended the most successful of its nine seasons with a program given by the New York String Quartet and Wilhelm Bachaus, who supplemented the strings in a fine performance of Schumann's Quintet. The feature of the afternoon was the première of the String Quartet by Sandor Harmati, now leader of the Omaha Symphony, which won the prize of \$500 offered by the Chamber Music Association. With refreshingly agreeable, though not strikingly original thematic material, and a decided trend toward the modern in harmonies, the work is technically taxing on the players, who in this instance obtained a good ensemble. The Scherzo was especially favored by the hearers.

Joseph Szigeti was the violin soloist last Monday evening at the eighth of the special series of ten concerts under the direction of Leopold Stokowski. He repeated the Beethoven Concerto in the distinguished manner of his earlier appearance, and gave with dazzling ef-

fect the three Joachim cadenzas. The beautiful and organ-like orchestration of the Bach Toccata and Fugue in D minor had a repetition. The concert closed with Sibelius's austere and impressive Fifth Symphony.

The fifth meeting of the Friends of Chamber Music in New Century Club presented a program of works by Isadore Freed, music director of the Young Men's Hebrew Association and Young Women's Hebrew Association. Mr. Freed shows a decided bent for clever and novel conceptions, as evidenced in the third movement of his Sonata for piano and violin, styled "à la burlesque," in which he makes merry with the themes and traits of the preceding movements, yet never forgets true musicianship. This Sonata—well played by the composer and David Cohan, violinist—in concept and content as well as technic, seemed the best work submitted by the young composer. There were fine melodic quality and idiomatic harmony in the Rhapsody for strings, piano and clarinet. This was played by the Schmidt Quartet, consisting of Alexander Zenker, Irving Bancroft, violins; Henri Elkan, viola, and William Schmidt, cello; Jules Serpetini, clarinet, and Mr. Freed at the piano. Henri Elkan played with the composer, accompanying a suite for viola and piano.

Courboin Heard at College Dedication

DALLAS, TEX., April 3.—Charles M. Courboin was heard in recital on the new organ in McFarlin Memorial Auditorium the afternoon of March 26, as part of the dedication ceremonies of the new hall at Southern Methodist University. Mr. Courboin played Mendelssohn and Widor sonatas, and numbers representing the old and modern schools.

Martinelli Has Cordial Detroit Welcome

DETROIT, April 3.—Giovanni Martinelli, tenor of the Metropolitan, was

heard as the fourth attraction of the Civic Music Course and drew an audience to Orchestra Hall on March 15 that filled even the orchestra pit. His program was unusual, in that it contained more songs than arias. The audience applauded and cheered so vehemently that he added "La Donna e Mobile" and several other works.

Lowered lights finally proved his medium of escape. Flora Greenfield assisted with several enjoyable song groups. Salvatore Fucito added much to the program with his perfectly balanced accompaniments. M. F.

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New York Herald-Tribune, March 26, 1926.

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New York Sun

"Mr. Lund's vocal style was good. . . . Particularly well executed were some of his pianissimi, and his diction in general was excellent. His songs aroused much enthusiasm. . . . several of them had to be repeated."

New York American

"He favored a refined method. Delicacy . . . intelligence . . . repose. The voice has color and flexibility . . . Convincing sense of dramatic meaning."

New York Times

"The voice is good. . . . Differentiated the songs very well. He was recalled for the Massenet 'Vision Fugitive,' and was asked to repeat a quaint 'Sur la Terrasse de Saint Germain' by Fourdrain and a descriptive 'Tally-Ho' by Franco Leoni."

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MINNEAPOLIS HEARS ALL-AMERICAN LIST

Verbrugghen Leads Works by
Hanson, Eichheim and
Schelling

By H. K. Zuppinger

MINNEAPOLIS, April 3.—The fourteenth Friday night concert of the season was given on March 26 by the Minneapolis Symphony, under the fine leadership of Mr. Verbrugghen, who presented the following all-American program, with Ernest Schelling as soloist:

Symphony in E Minor ("Nordic")
Op. 21 Hanson
"A Chinese Legend" Eichheim
"A Victory Ball" Schelling
"Impressions from an Artist's Life,"
Schelling

It is easy to be enthusiastic in commenting on a program such as this. The American pianist gave a fine performance, and the audience was appreciative. Mr. Verbrugghen's orchestra seems to play better every time it appears. Its real worth was very evident in this concert, made up, with the exception of "A Victory Ball," of music new to Minneapolis. All concerned in this performance deserve much credit.

The Minneapolis Symphony gave its twentieth popular concert of the year on March 21, under Mr. Verbrugghen's baton, with the following program:

Overture, "Calm Sea and Prosperous Voyage" Mendelssohn
"Witches' Dance" MacDowell
Concerto for Piano in D Minor Mozart
Two Transcriptions (by Verbrugghen),
"The Erl King" and "The Trout,"
Schubert
"Hungarian" Rhapsody, No. 1 Liszt

The soloist was a Minneapolis musician, Gabriel Fenyes, formerly of Hungary, who had a cordial reception from the audience. With fine musicianship, surety and authority, he surmounted the difficulties of the Mozart work in a manner that left little to be desired. Mr. Verbrugghen provided a fine and sympathetic accompaniment. The temperament of the artist was revealed in one of his several encores, a Liszt Rhapsody, when he carried his

San Francisco Prepares for Music Week

SAN FRANCISCO, April 3.—Elaborate plans are being made for this city's sixth annual music week scheduled for May 2 to 8. Frank Havenner, chairman of the Civic Auditorium Committee, is active chairman of the committee, and Mayor James Rolph, Jr., and C. C. Young are honorary chairmen, with Mrs. H. Roy Stovel as secretary. The committee members include John P. Adams, Mrs. Charles S. Ayers, Mrs. Lillian Birmingham, Mrs. Frederick G. Canney, Estelle Carpenter, Mrs. John P. Coghlan, John Manning, Mrs. Albert Stokes, Uda Waldrop, Mrs. Alvina Heuer Willson, Veta B. Young, George H. Hooke, Anita Day Hubbard, Rev. James J. McHugh, Maj.-Gen. C. T. Menoher, Mrs. George Mullin, Selby C. Oppenheimer, Cutler Paige, Philip Sapero, Evelyn Sresovich and Rear Admiral Thomas. M. M. F.

Ann Arbor Musicians Active

ANN ARBOR, MICH., April 3.—Barre Hill, a student of Theodore Harrison, head of the voice department of the University School of Music, appeared in graduation recital recently, assisted by Donna Esselstyn, pianist. Pauline Kaiser of Edon, Ohio, playing both piano and violin, gave a program recently. Her teachers are Maud Okkelberg, pianist, and Samuel P. Lockwood, violinist. On a recent Wednesday afternoon, Philip La Rowe, owing to the indisposition of Palmer Christian, University organist, substituted in the weekly program. On another day, Francis L. York of Detroit was the soloist.

PITTSBURGH.—William H. Oetting recently presented in recital Marie Vierheller, Ralph Federer and Florence Kinley, pianists. Students of Carnegie Institute of Technology have appeared in recital in Drama Hall.

audience away with his fire and intensity.

Orchestral transcriptions of songs are not always wholly successful. But the two provided by Mr. Verbrugghen on this occasion are worthy of note for their fidelity to the spirit of the works and for their clever utilization of the resources of the modern orchestra. The other numbers were well performed.

Of Making of Friends

There Is No End When

Laurie Merrill Appears



Laurie Merrill, Soprano

The best thing for an artist to do, after she has gained experience, Laurie Merrill, soprano, says, is to make friends.

"Friends," she believes, "are the greatest advantage you can have. They help you. They give you self-confidence and they criticize you honestly. Until this year I have always sung along the Atlantic Coast, because all my friends are there, and all their friends. And through them I have reached my own public."

"This spring I am making a tour of the Middle West for the first time, and in the fall I am going to the Pacific Coast. That, too, I owe to my friends. They brought people to my concerts, people from other cities. And they, in turn, told their friends in the West. Then came requests for concerts, and now I have a whole tour booked."

For some time Miss Merrill has been trying to get away from costume recitals. She has wanted to give regular concert programs.

"But I can't," And she explains: "My costumes, I discover, make friends for me. They break the ice. They are very lovely period costumes that I found in Europe, and they establish the mood of the song and create a sympathetic bond between my audiences and me. So I am going to keep on giving costume recitals. And I hope I am going to keep on making friends."

MIAMI HAS LATE WINTER EVENTS OF MUCH INTEREST

Suzanne Keener and Mana Zucca in
Joint List—Other Artists Draw
Enthusiastic Listeners

MIAMI, FLA., April 3.—A recital was given recently in the Central School Auditorium by Suzanne Keener, coloratura soprano, with Mana Zucca, pianist and composer, accompanying. The opening group consisted of the aria from "Lucia di Lammermoor," "Regnava nel Silenzio," and two songs by Mana Zucca, "In Loveland" and "Fluttering Birds." Songs were given by Miss Keener in Colonial costume, and in a dress of the Louis XVI period. Her final group was from Mana Zucca's delightful songs for children.

Mrs. Clarence Bush sponsored a program in her home on Palm Island, when Paul Leyssac and Dwight Fisk gave an entertainment combining musical and dramatic art. The program was for the

benefit of the university fund of the new Miami University.

Baroness Royce Garrett gave a song recital in the White Temple on the evening of March 23, with Isiah Seligman at the piano. The program consisted of the "Song of India" from "Sadko," an air from "La Traviata," "A Wish" by Rubinstein, "Bell Song" from "Lakmé," the Waltz from "Romeo et Juliette," and a group of folk-songs, ending with "Happy Time" by Mana Zucca. Mr. Seligman's solos were Rachmaninoff's "Elegy," "La Chasse" by Schumann, a Polonaise by Chopin and "La Campanella" by Liszt.

Mrs. B. Di Fabio led a fine concert program in the Gesu Church, when the soloists were Helen Flanagan, Mrs. S. Orr, Mrs. A. R. McDaniels, Roy Friedenauer, Joseph Gentile, R. B. Roberts, James Caffrey and William Mitchell. There was a chorus of forty. The program was made up of excerpts from oratorios. ANNIE MAYHEW FITZPATRICK.

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VIOLIN
PIANO
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Gabrilowitsch Conducts Bach "Passion" in Detroit Premiere

(Continued from page 1)

that contributed decisively to the success of the work.

In a few clear and carefully thought-out remarks, Mr. Gabrilowitsch explained the circumstances of the composition of the Passion Music, its devotional sincerity, sublimity and beauty, the adjustments necessary for modern performance, and the spirit in which it should be approached.

Thus prepared, the work began with a unanimity of feeling of all present, seldom witnessed in our concert halls. The chorus was the Detroit Symphony Choir, Victor Kolar, conductor; the Boys' Choir of Christ Church, Beecher Aldrich, conductor, and—for the chorales and seated in the balcony so that they gave a fine antiphonal effect—the Madrigal Club and the Orpheus Club, under the direction of Charles Frederick Morse. Chandler Goldthwaite was at the organ, and Mr. Gabrilowitsch at the clavicembalo.

The chorus work was extraordinarily vigorous and decisive, with no dragging and no defects of intonation. The "thunder and lightning" chorus, with which the first part was wisely made to end, was overpowering in its effect; and the broad final chorus of the whole work was made so noble and touching with its long-drawn closing chord sinking slowly to silence, that some auditors sat long after it without speaking or moving, as if loath to return to the confusion and brutality of ordinary life.

Fine Solo Singing

Among the soloists, although all were good, one cannot but think first of Richard Crooks, who sang the lines of the *Evangelist*, now pathetic with a melting poignancy that only Bach can touch, now thrillingly dramatic to a degree that is equally Bachian (though we who hear chiefly his instrumental music sometimes forget it) with an admirable variety, command and self-control.

For a man still in his twenties, Mr. Crooks is an altogether extraordinary singer. The beauty of his voice, especially the lovely *dolce* head tones, is not only a continual delight, but to this satisfaction of the sense he adds the far rarer satisfaction to the mind and heart that come of deeply-felt yet artfully controlled and planned expressiveness.

Not soon to be forgotten in such a moment as that in the first part, where at the words: "And when evening came

San Francisco Male Chorus Appears

SAN FRANCISCO, April 3.—The Loring Club gave the third concert of its forty-ninth year in Scottish Rite Hall recently, under the leadership of Wallace Sabin. The membership of this male choral club was assisted by Easton Kent, tenor, as soloist. Both soloist and chorus were well received. The Club did its best work in numbers calling for dramatic effects.

M. M. F.

He sat down with the twelve," the organ, long withheld, enters with a soft chord, and organ and voice together paint the scene as clearly for our inner ears as Leonardo da Vinci shows it to our eyes.

Reinald Werrenrath delivered the lines of *Jesus* with a mellow beauty and simple dignity. Charles Tittmann was dramatic, without being melodramatic, as *Judas* and as *Peter*. Jeannette Vreeland

and Nevada van der Veer did some beautiful singing in the wonderful arias with obbligato parts for flutes or oboes or solo violin, in which Bach has voiced so much of human aspiration and human pain.

It is to be hoped that a performance of this fine version of Bach's sublime religious epic will become an annual feature of musical life in Detroit.

OPEN SUBSCRIPTION FOR COAST CONCERTS

Summer Series by Hertz Forces Hoped for — Winter List Ends

By Marjory M. Fisher

SAN FRANCISCO, April 3.—During an intermission in the final regular subscription concert by the San Francisco Symphony on March 28, Joseph Thompson, president of the Bohemian Club and chairman of the Summer Symphony Committee, told the audience a ten weeks' season this summer was hoped for. He asked for pledges to buy coupon books entitling the holder to twenty tickets for the summer concerts. The coupon books are to be sold for \$10 each, and the sale of 5000 will assure the summer season.

The Symphony concluded its fifteenth season with the final program of the twelfth pair of concerts at the Curian Theater. Alfred Hertz conducted the following program:

Symphony No. 7.....Beethoven
Two Nocturnes, "Clouds" and "Festivals".....Debussy
Prelude to "Die Meistersinger".....Wagner

It was the usual gala season's farewell. The stage was banked with flowers on Friday afternoon, and both audiences seemed loathe to let the director and his men depart. The Wagner number received a glorious and inspired performance. The Debussy Nocturnes were enchanting.

Although these concerts were the

San Jose Club Backs Summer Series by Hertz Forces

SAN JOSE, CAL., April 3.—The San Jose Music Study Club has voted to assist the campaign for summer concerts by the San Francisco Symphony by subscribing for a season ticket book, which will be at the disposal of the Club membership. So far as is known, this is the only organization outside San Francisco that has contributed to this cause. Contemporary Russian music was the subject for a recent program at the Music Study Club. Anna Porter, who has spent much time in Russia, gave an interesting talk on Slavic composers and their work. Mrs. Charles McKenzie, pianist; Jennie Eichwald, soprano, and Mary Webster Mitchell, contralto, with Wilma Parton as accompanist, gave musical illustrations of works by Scriabin, Rachmaninoff, Glazounoff, Ippolitoff-Ivanoff and Glinka.

M. M. F.

HONOLULU APPLAUDS SYMPHONIC EVENTS

Orchestra and Chorus in Attractive Lists Win Success

By Clifford Gessler

HONOLULU, March 25.—The Honolulu Symphony, Rex Dunn conducting, gave its second concert of the season on March 17 in the New Princess Theater. The program included Dvorak's Symphony "From the New World," two "Indian" Dances by Charles Sanford Skilton and Tchaikovsky's "Italian" Caprice.

So much enthusiasm was evinced by the public that the concert was repeated on March 24 in an outdoor setting on the grounds of La Pietra, home of Mr. and Mrs. Walter Dillingham, on the slopes of Diamond Head. The orchestra now includes about seventy musicians, both professionals and amateurs.

The Honolulu Choral Society, led by Milton Seymour, gave its second concert of the current season on March 23 in Mission Memorial Hall. The chorus sang Gaines' "Fantasy on a Russian Folk-song" and Mendelssohn's "First Walpurgis Night." Soloists were Alida Perry, soprano; Capt. A. E. Anthony, tenor; Carl A. Farden, baritone, and Harold W. Jenneson, bass. W. W. Milnor was the accompanist. Violin obbligati were given by F. W. Reid and Walter Johnson.



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DAYTONA BEACH HAS FIRST OPERA WEEK

Chamber of Commerce Sponsors Successful Short Season

DAYTONA BEACH, FLA., April 3.—Daytona Beach's first full week of grand opera closed on March 27. Capacity houses were played to each night. More than 12,000 music-lovers heard splendid renditions of seven operas. A feature of the series was a complimentary matinee given to the school children of the city by local citizens and attended by 1500 young listeners. The opera week was sponsored by the Daytona Beach Chamber of Commerce.

The performances were given in the Auditorium, allowing the greatest possible comfort to the audience in a building which holds the largest open forum in the country. Among notables who attended performances were John D. Rockefeller, Alfred Dupont and others. The series was made a State event, reservations being secured for the entire week from more than forty towns in Florida. It is said that this is one of the first cities in the United States of less than 30,000 population to give a full week of grand opera.

The list of operas included "Aida," "Carmen," "Rigoletto," "Cavalleria Rusticana," "Pagliacci," "Lucia di Lammermoor" and "Il Trovatore." In the casts were Carmela Ponselle, Dreda Aves, Flora Negri, Devora Nadworney, Alice Kurkjian, Lois Ewell, Leta May, Alfredo Gandolfi, Antonio Nicolich, Leonard Snyder, Giuseppe Martino, Salvatore Sciarretti, Lodovico Olivieri, Luigi Della Molle and Philip Culcassi. Ernest Knoch was the experienced conductor of the series.

Commission Promises Conservatory Site in Washington

WASHINGTON, April 7.—At the suggestion of the House Committee on Public Grounds, the United States Fine Arts Commission has given consideration to the matter of setting apart a site on public ground in Washington for a proposed building to be erected by the National Conservatory of Music of America, a privately-owned institution under the management of Jeannette M. Thurber, and now located at 126 West Seventy-ninth Street, New York. The commission has informed the committee

that at such time as the National Conservatory of Music of America is prepared to erect a building which will meet the approval of the commission, and gives evidence of its ability to carry out the proposed plan, a suitable site will be provided. The institution was incorporated under the laws of the United States by Congress. The bill for designating a site for the building has been introduced in the House, and is now under consideration by the Committee on Public Buildings. A. T. M.

ATLANTA AWAITS OPERA

Otto H. Kahn to Be Honor Guest at Social Functions

ATLANTA, GA., April 3.—Unusual preparations are being made for the season by the Metropolitan Opera Company which will open on April 19.

Definite announcement that Otto H. Kahn, president of the Metropolitan board, will be a visitor has added to the interest. In addition to attendance at social functions arranged for him, Mr. Kahn will address members of the Atlanta Chamber of Commerce at a luncheon in his honor in the Atlanta-Biltmore. Mr. Kahn has chosen for his subject, "A Rapid Survey of Conditions at Home and Abroad."

With the affiliation of the Atlanta Music Festival Association, as an educational organization, with the Georgia Federation of Music Clubs, a newer and keener interest is evinced throughout the State in the approaching season of opera. Mrs. L. W. Watson, special representative for the Association and Ruth Gaines, vice-president at large of the Georgia Federation of Music Clubs, with the extension work in hand, have given opera lectures before the various schools, colleges and universities of the State.

Official announcement that 3500 rooms in local hotels will be available to opera visitors solves a problem which in past years interfered with out-of-town sales. HELEN KNOX SPAIN.

Schipa Gives Services for Tuberculosis Patients

Tito Schipa visited Bellevue Hospital on April 1 and sang American and Italian melodies to tuberculosis patients in five wards, as a gift to them. The concert was arranged by the hospital service department of the New York Tuberculosis and Health Association. Among Mr. Schipa's numbers were "La donna è mobile," "A Dream" and Cahill's "April Fool."

Renée Thornton Plans Resumption of Concert Activities Next Season



(Photo by G. Maillard Kessler)
Renée Thornton, Soprano

There have been many who have missed hearing Renée Thornton in recital this year. It is with gratitude that they have heard she will continue her concert work next season. A series of unfortunate circumstances have combined this year to prevent her from singing in public, among them her own illness and the prolonged illness of her brother, Augustus Thornton, to whom

she gave untiring care up to the time of his death.

Her husband, Richard Hageman, coach and accompanist, goes the first of May to Los Angeles, where he will give master classes. From there he goes to the Chicago Musical College, where he will hold master classes until the end of July. Then he and Mrs. Hageman plan to take a much-needed, long-postponed vacation—perhaps in the Wisconsin woods; anyway, "a complete rest." After this, Mr. Hageman will go West again to take up his duties as general musical and artistic director of the Los Angeles Grand Opera Association, and Miss Thornton will go on with her music—so unhappily interrupted.

YALE IS GIVEN LIBRARY

Widow of Carl Stoeckel Presents Works to University School of Music

NEW HAVEN, CONN., April 3.—A gift of musical works from the library of the late Carl Stoeckel, has been made to the Yale University School of Music by Mrs. Stoeckel. According to Dean David Stanley Smith of the School of Music, there are about 200 titles in all, including about forty volumes of orchestral scores.

Among the most interesting, Dean Smith said, are several compositions of Jean Sibelius. Perhaps the choicest piece in the collection is an autograph full score of his symphonic poem "The Oceanides." It was for the first performance of this piece at Norfolk that Sibelius came to this country in 1914, when he received the degree of Mus. D. from Yale University. Other modern composers represented are Cole-ridge-Taylor, Edgar Stillman Kelley and Ralph Vaughan Williams.

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Snowstorm Fails to Mar Chicago Concert Week

CHICAGO, April 3.—Though somewhat hampered by a snowstorm which left awkward traffic conditions in this city during last week-end, concertgoers rallied to attend the concerts given in the principal halls. Recitalists were in the majority, though there were also appearances by the Civic Orchestra, the Gordon String Quartet and other organizations.

The Chicago Musical College concert of March 28, given in the Central Theater, presented Alexander Raab and Lillian Rogers of the faculty, who played Mozart's Concerto for two pianos. The Civic String Quartet, consisting of Bertha Kribben, Almeda Jones, Theodora Bliedung and Beulah Rosine, played Mendelssohn's Quartet in E Flat. Other music was performed by Frederick Dvornich and Miss Bliedung, violinists; Jane Anderson, pianist; Myra Platt Peach, contralto, and Pearl Walker, soprano.

Galli-Curci Sings

Amelita Galli-Curci was heard in her fourth and last program of the year by a large audience which gathered in Orchestra Hall March 30 despite a heavy snowstorm which caused the greatest traffic inconvenience of the season. Arias from "Manon" and "Mignon," plus the Proch "Tema e Variazioni" comprised the most florid portion of a list which found the favorite soprano in irreproachable vocal condition. Many songs were included on a program which was almost doubled by encores. The excellent accompanist, Homer Samuels, added piano solos of a nature to harmonize with the exquisite quality of Mme. Galli-Curci's performance. Manuel Berenguer served, as usual, as assisting flautist.

Mme. Galli-Curci's singing was a memorable example of her art in general, and the refinement, thoroughness and simplicity of her style made her appearance unforgettable. Her reception was one of the most enthusiastic tendered any musician this season.

Wilhelm Bachaus played one of the biggest programs of the season in the Princess Theater on March 28, including the C Minor Sonata, Op. 111, of Beethoven, and a splendid selection from Chopin works, which included Godowsky's arrangement of the E Flat Minor Etude (for the left hand) and the soloist's own interesting transcription of the Romance from the E Minor Concerto. Other items, played in a masterful style, were the G Minor Rhapsody of Brahms, the Mendelssohn-Hutcheson Scherzo from "A Midsummer Night's Dream," the Kreisler-Rachmaninoff "Liebesleid" and works by Liszt.

Richard Crooks made his third Chicago appearance March 28 in the Stude-

baker Theater, singing music by Handel and Brahms, as well as arias from "L'Elisir D'Amore" and "Die Meistersinger" with freshness and beauty of tone. American songs, in which Chicago was represented by Leeds Mitchell's popular "Twilight," were supplemented by songs of ballad character which were eloquently sung to the delight of a large audience. Mr. Crooks has considerably enhanced the quality of his voice by increasing its color and firmness. Frederick Schauwecker was the accompanist.

Daisy Polk, a young Texan soprano, made her local debut in the Playhouse March 28, singing an excellent selection of recital songs, and adding to them some Negro spirituals which she sang with appropriateness of style. Her voice is rich in color and was capably used. Isaac Van Grove supplied accompaniments.

Young Orchestra Plays

Olga Sandor, a young Chicago pianist, played Liszt's "Hungarian" Fantasy with the Civic Orchestra of Chicago in Orchestra Hall March 28. She has a commendable technical equipment, and played with convincing evidence of an individual temperament.

Eric De Lamarter conducted the youthful members of the orchestra, who are training under the general musical direction of Frederick Stock for professional posts with symphonic organizations. The program included Beethoven's Second Symphony, the Ballet Music from "Snigourochka" and other music which gave ample display of the orchestra's versatility in all sections.

Alexander Lehmann, violinist, and Troy Sanders, pianist, included sonatas by Jean Marie Leclair, Jean Baptiste Senaille and Francois Francoeur in a program by Seventeenth Century French composers given in the Chicago College of Music March 28.

Margaret Lester, soprano; Ethel Heide, contralto; Nesta Smith, violinist, and Marie Hoover-Ellis, pianist, members of the Mu Xi Chapter of the Mu Phi Epsilon Sorority, were assisted by Emma Freericks, soprano, of the Alpha Chapter, at a concert given in the Belden-Stratford Hotel March 28. Elsa Chandler and William Lester were the accompanists.

The Gordon String Quartet played in the Field Museum of Natural History March 28, in the second of the six concerts given there under the patronage of Mrs. F. S. Coolidge.

The Beethoven Trio played in the Gordon Club on March 28.

Special Symphonic Program

Lillian Magnuson was heard as piano soloist in a special concert given with the assistance of the Chicago Symphony

in Orchestra Hall, March 31. Miss Magnuson played the Mozart and MacDowell concertos in D Minor with remarkably fluent technic and a most prepossessing style. Her performance had variety, force and insight. With intellectual vigor she applied a resourceful equipment to interpretations which were sprightly and dignified. Frederick Stock conducted a program which included Dvorak's "Carneval," Wolf's "Italian" Serenade and Schumann's Overture, Scherzo and Finale.

Rosalind Kaplan, twelve years old, was piano soloist at the Chicago Symphony's children's concert of April 1. She played Chaminade's "Concert Piece" with an admirably sound technic, and showed individuality of style and skill in ensemble. Mr. Stock's list contained much interesting material, and was supplemented by genial explanations of structure, instrumentation and so on. There was a large audience, as usual.

Esther Sopkin, one of the best prepared and most discerning of the young pianists who have appeared here in many seasons, played the Schumann "Faschingschwank," Carpenter's "American" Polonaise, Liszt's Twelfth Rhapsody, Ravel's "Ondine," the Paderewski Variations and other music in Lyon and Healy Hall March 31. Her skill was equalled by her personality and good taste in an excellent performance.

EUGENE STINSON.

Children's Series Is Ended

CHICAGO, April 3.—Agnes Lapham ended her children's series with a third

"intimate talk at the piano," given in Lyon and Healy Hall on March 27. The program included a Sonata in G by Mozart, Mason's Variations on "Yankee Doodle" and music by Debussy, Granger, Wagner and Tchaikovsky.

John Blackmore Heard in Texas

SHERMAN, TEX., April 3.—John Blackmore, Chicago pianist, gave one of the most interesting recitals of the year when he played here under the auspices of the Carr-Burdette College. His program included some not too hackneyed classics and a number of novelties such as De Severac's "Le Retour des Muletiers," Balfour Gardner's "De Profundis," and a description of the desert by Livens, called "Heat Waves."

Rosenfeld Pupils Appear

CHICAGO, April 3.—Pansy Jacob Liberafarb, pupil of Maurice Rosenfeld, gave a piano recital in the Zenith Auditorium March 17. Helen Pollenz has been engaged to play in the Kimball Hall Friday noon series. Glenn A. Moffatt has been engaged for a Chicago recital on April 9. Mr. Rosenfeld will be one of the judges in the final contest held by the Bush Conservatory in Orchestra Hall April 29.

Eighteenth Century Program Given

CHICAGO, April 3.—Walter Allen Stults, baritone, and Frederick B. Kaye, members of the faculty of Northwestern University, were assisted by Monica Graham Stults, soprano, and Helen Louise Hawk, accompanist, in a program of Eighteenth Century music in the Woman's Club Auditorium on March 25. This was the sixth faculty recital of the season.

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Boston Has Week of Varied Music Fare

BOSTON, April 5.—For the benefit of the Boston Symphony Pension Fund, Brahms' Requiem was sung on March 28 and 29, in Symphony Hall by the Boston Symphony, assisted by the Harvard Glee Club, the Radcliffe Choral Society, Ethel Hayden, soprano, and Boris Saslawsky, baritone. The concerts were attended by capacity audiences.

Serge Koussevitzky gave an impressive reading of the Requiem, managing his orchestral and vocal forces with notable skill. The Harvard Glee Club was trained by Dr. Archibald T. Davison and G. Wallace Woodworth; the Radcliffe Choral Society by Mr. Woodworth and Mrs. Robert Winternitz. The combined choral bodies showed their thorough

schooling in precise and authoritative singing and in responsiveness to Mr. Koussevitzky, who shaped phrases and built up climaxes with thrilling effect.

The soloists, too, sang with distinction. Miss Hayden used her light, agreeable voice of wide range with poignant expressiveness. Mr. Saslawsky sang effectively. The audience was very demonstrative.

Symphonic List

The Boston Symphony gave its twenty-first pair of concerts on April 2 and 3. The program, which for the first time in many weeks contained no novelties, was as follows:

Overture, "Fingal's Cave".....Mendelssohn
Gigues: "Images" for Orchestra, No. 1.....Debussy
Symphonic Poem "Chant du Rossignol".....Stravinsky
Symphony No. 2.....Brahms

Serge Koussevitzky gave an admirable reading of the Brahms Symphony—a reading that searched the significance of detail and that unfolded the breadth and sweep of Brahms' noble music. He also gave a clarifying reading of Stravinsky's "Chant du Rossignol." Debussy's "Gigues," not played here since 1917, proved a welcome revival.

A recital of Bach chamber music was given in Jordan Hall on April 3, by an ensemble which included Bruce Simonds, pianist; Dorothy Brewster Comstock and Mariana Lowell, violinists; Anna Golden, viola player; Carleton Sprague Smith, flutist; George Brown, cellist, and Francisco Oliver, bass. The program contained the Suite in B Minor for string quartet and flute, the Suite in C for cello, a group of piano pieces, the Sonata in C for two violins and piano, and the Fifth "Brandenburg" Concerto for piano, flute, violin and string quartet. Candle light was used to give the suggestion of the Bach period. The varied numbers were

charmingly presented. Especially pleasing was the "Brandenburg" Concerto. Mr. Brown and Mr. Simonds played admirably in solo numbers.

Francesca Cuce, soprano, and Illuminato Miserendino, violinist, gave a joint recital in Jordan Hall on March 28. Miss Cuce proved a singer of ability, revealing a flexible voice of pleasing quality—a voice unusually sympathetic to the requirements of Italian songs. She sings with ready imagination and obviously senses the emotional import of her music. Mr. Miserendino has a commendable technic of finger and bow, and draws forth a tone of good quality. Frederic Kahn accompanied ably.

J. Rosamond Johnson, pianist, and Taylor Gordon, tenor, gave their third program of Negro spirituals in the Copley Theater on March 28. A capacity audience attended. Mr. Johnson, at the piano, the possessor of a deep baritone voice, joined Mr. Gordon in the singing of many of the spirituals. Their singing was particularly effective in its direct simplicity. The naïve fervor, the spontaneous joys, and the religious ecstasies of the Negro were conveyed with convincing appeal, in artless, deeply-felt singing. Many favorite spirituals were added by request.

On Tuesday morning, March 30, the Chromatic Club held a musicale in the Copley-Plaza. Dorsey Whittington, pianist, of New York, and H. Pembroke Dahlquist, baritone, shared the program. Mr. Whittington played the B Flat Minor Chopin Sonata and two groups of pieces with rare tonal beauty and technical clarity. His interpretations were exceedingly poetic and sensitively conceived. Mr. Whittington, making his

initial bow to a Boston audience, was received with extreme cordiality. Mr. Dahlquist, favorably heard in recitals here before, again disclosed his vibrant baritone voice and his agreeable taste in interpretation. Frances Weeks accompanied musically.

Jesus Maria Sanroma, pianist, gave a recital in Jordan Hall on March 31. His program contained the Chopin B Minor Sonata and pieces by Scarlatti, Haydn, Schumann, Debussy, Malipiero, de Falla and Albeniz. Young Mr. Sanroma disclosed a startling, exceedingly brilliant, technic. By temperament he favors impassioned, torrential music and to this he gives exciting dash and sweep. Mr. Sanroma is a brilliant colorist. Fancy as well as fire he could summon to music requiring it. A distinguished audience paid warm tribute to him.

Eva Gauthier, soprano, gave a program that covered four centuries of song. Old airs by Monte, Verdi, Scarlatti, Mozart and Gluck were followed by Elizabethan love songs by Keel, Morley, Dowland, Jones and Purcell. Then followed songs by Pasquini and Bach; and the program concluded with works of Fauré, de Sévère, Chabrier, Debussy and Ravel. Elizabethan songs and Bach arias were sung with harpsichord accompaniment. In one of the Bach arias the singer was accompanied by an oboe d'amore, played by L. Speyer, and in another aria by two French horns, played by W. Valkenier and C. Van Den Berg. R. Gundersen, violinist, assisted in two of the arias. Mme. Gauthier again showed herself a keen projector of songs and a mistress of vocal skill. Several of her numbers were repeated. The wide range and variety of her music found a discriminating interpreter. A large and distinguished audience was very appreciative. Celius Dougherty at the piano and harpsichord well merited the applause bestowed upon him.

HENRY LEVINE.

KNEISEL EULOGIZED IN BALTIMORE EVENT

Strube Conducts Peabody Forces in Requiem—List by Stokowski

By Franz C. Bornschein

BALTIMORE, April 3.—Harold Randolph, director of the Peabody Conservatory, dedicated the program which presented the Brahms Requiem on the afternoon of March 30, to the memory of Franz Kneisel. The audience was asked to arise and stand in silence as a tribute to the musician whose work had so often been enjoyed in this hall. Mr. Randolph's brief eulogy was an effective preface to the noble composition which followed. Gustav Strube conducted.

The Conservatory Chorus with Loretta Lee, soprano; James Wilkinson, baritone, and the student orchestra gave the work a dignified interpretation. The training of the chorus, which was done by Mr. Randolph, and the coaching of the soloists, with the skillful work of the orchestra, constituted artistic achievement for the Peabody Conservatory. The program was broadcast through Station WBAL.

Plans for another series of three concerts next season were announced when Leopold Stokowski conducted the Philadelphia Orchestra at the Lyric on March 31, in the final program of the local series, given under the management of William A. Albaugh and T. Arthur Smith. The program began with the Vivaldi A Minor Concerto for violin, in which the solo part was played by Sascha Jacobsen. The soloist interpreted the Mendelssohn Violin Concerto with individuality. The greatest interest in this concert was shown during the playing of the transcription of the Bach Toccata and Fugue in D Minor. The program did not state the transcriber's name, but there is an impression that Mr. Stokowski transcribed this organ composition.



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Denver Treble Clef Club Singers Heard in Benefit Concert

DENVER, April 3.—In aid of a scholarship fund to send some talented Denver singer to Europe, the Treble Clef Club, a women's chorus of 150, under the direction of Florence Lamont Hinman, gave its seventh annual concert on March 22 in the Municipal Auditorium. The audience completely filled the large theater.

From a small beginning, this Club has developed into the largest and most important choral body in Denver. The performance of a well-balanced program well deserved the cordial reception bestowed upon it. Mrs. Hinman's discipline and musical taste have developed a singing body that is surprisingly pliant.

Gregor Cherniavsky, violinist, and Ralph Freese, tenor, assisted in solo numbers. There were incidental solos by several others. The singing by Frank Dinhaupt of the Toreador Song in a "Carmen" scene was particularly noteworthy. J. C. WILCOX.

Peabody Recitals Attract

BALTIMORE, April 3.—Richard Bonelli, baritone, gave the twentieth recital of the artists' series in the Peabody Institute, March 26, before one of the largest audiences attracted to the current course. The singer was heard in operatic airs, dramatic songs and compositions in which his vocal style appeared to advantage. Ronny Johansson, Swedish dancer, and Iris Torn, pianist, gave a joint recital in the Peabody Conservatory March 24 before an appreciative audience. F. C. B.

MINNEAPOLIS.—Eddy Brown, violinist, who has been appearing in the Hennepin-Orpheum Theater cooperated in making the fourth annual observance of music week a success. Mr. Brown gave a week's instruction free to the winner of the violin contest at the theater.

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Mr. Bruce A. Carey, Chorus and Conducting
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WEEKLY SURVEY OF EUROPE'S MUSIC



New d'Indy Sonata and Honegger Festival Among Paris Novelties



Vincent d'Indy

PARIS, March 21.—One of the delights of Paris is being able to hear first performances of many works of the modern composers who are still in the process of searching for new ideas and molding them in patterns vastly different from time honored forms. One often hears original works conducted by acknowledged masters. When the older musicians bring forth a new work, the interest is almost as keen as for the startling novelties of the younger generation.

In hearing Vincent d'Indy play the piano part of his Sonata for piano and cello, given for the first time last week, the excitement may not have been as keen as when listening to the latest musical ideas of Honegger, Milhaud, Schmitt and a host of others, but the sense of reposeful dignity and ripened surety made one grateful to be in the presence of such a venerable musician.

Only slightly touched by the prevailing so-called modernism, M. d'Indy has conceived a beautiful work. It is in four movements: Moderé, Gavotte en Rondo, Aria, and Gigue. The cello part of the Gavotte is mostly pizzicato. The Aria has some underlying melancholy passages of great beauty. The Sonata was played by Edwige Bergeron, a young woman who possesses breadth of tone, a fine sense of phrasing and an extremely intellectual concept of the work.

In the same concert M. d'Indy accompanied Malnory Marseillac in a group of his songs including "Clair de Lune," "Lied Maratime," and "Deux chansons du Vivarais." M. d'Indy directed the Bach "Cantate Gloire à Dieu" for soprano, trumpet and double quartette. Mme. Marseillac sang a group of songs by P. de Bréville with the composer at the piano. The "Priere d'enfants," a series of five little prayers of a child, were charming.

American Singer Appears

Esther Dale, American soprano, gave a recital in the Salle des Agriculteurs accompanied by Eugene Wagner. Her program included "Lusinghe piu Care" by Handel, a group of German, French songs by Fourdrain, Fauré, Chabrier and Poldowski, "Psaume 137" by Bloch, two Spanish songs and American songs by Dobson, MacDowell and Carpenter.

Denyse-Molie gave her second recital this season in Salle Gaveau, assisted by Paul Bazelaire, cellist, professor of the Conservatoire. The program opened with a Sonata by Malipiero. This revealed both musicians as artists with keen insight into a work abounding in intricate rhythms and harmonies. This was followed by a Suite by Voormolen. It is in three movements: Prelude, Menuet triste, and "La danse de Conchita." Each one seemed lovelier than the other. Both the Malipiero and Voormolen numbers are well worth the at-

tention of cellists seeking unhackneyed and altogether delightful material.

Mlle. Molie played "Trois chants populaires hongrois" by Béla Bartók, ten "Bagatelles" by Tcherepnin, and a group of Debussy. She has a sort of seventh sense for modern music. Her tremendous technic enables her to dash off the most complicated passages with utmost ease, and her poise and natural refinement are reflected in her sincere readings which fortunately keep far from the dangerous borders of sensationalism. M. Bazelaire played numbers by Laurent, Schmitt and Dalcroze. The latter's "Pièce en fa" is a sort of perpetual motion, very short and brilliant. It was a first audition. The program closed with an Ode by Tcherepnin and "Danse des petits nègres" played by an ensemble of cellos.

Honegger Festival Held

The "Festival Honegger" given at the National Opera packed this historical place to capacity. The name Honegger has rapidly become one of the most representative of the new epoch. A synthesis of two cultures, French and German, he combines the impressionism of Debussy and Ravel, the expression of Schönberg, the neo-Wagnerism of Richard Strauss and the personal influence of Stravinsky. He arrived just at the moment of the harmonic revolution operating in "Sacre du Printemps" and "Pierrot Lunaire." His triumph in 1924 with "Le Roi David" and "Pacific 231" made him a significant figure. The program last night consisted of, "Pacific 231," "Le Cantique de Paques" (first audition) "Concertino" for piano and orchestra, "Deux Chants d'Ariel" (first audition) and "Le Roi David," the most important work Honegger has written. The composer, who conducted, was assisted by Gabrielle Gills, L. Debonte; Georges Jouatta and Jacques Copeau, Alex Cellier, organist, the Orchestre Pasdeloup and l'Art Chorale de Paris.

GERTRUDE ROSS.

Salignac to Lead Fontainebleau Class

FONTAINEBLEAU, FRANCE, March 30.—An opera class will be conducted again this summer at the American Conservatory here by Tommaso Salignac, who

for a number of years was one of the leading tenors at the Metropolitan Opera House. At Fontainebleau he has use of the famous little theater built for Napoleon the Third, and on the stage of which American students are trained in accordance with the best French traditions.

New Singers for Covent Garden Series

LONDON, March 30.—New singers announced for the Covent Garden Opera season this spring by the London Opera Syndicate, include Rudolf Laubenthal and Lauritz Melchior, tenors of the Metropolitan Opera in New York, and Fritz Krauss, tenor of the Munich Opera. Mr. Laubenthal will sing the part of *Tristan*, with Frida Leider as *Isolde*, and Richard Mayr as *König Marke*. Mr. Krauss will sing *Walther* in "Die Meistersinger," with Lotte Lehmann as *Eva*, Emil Schipper as *Sachs*, and Eduard Habich as *Beckmesser*. Mr. Krauss will also sing in the Italian performance of "Don Giovanni," in which Lotte Lehmann, Frida Leider and Elisabeth Schumann will appear. "The Marriage of Figaro" will be given in German. Mr. Reiss will sing *Don Basilio* and Richard Mayr, *Figaro*. Messrs. Chappell have specially adapted a grand piano to sound like a harpsichord, and Bruno Walter will accompany the recitatives on it from his place in the orchestra. It is probable that "Figaro" will be the opera chosen to open the season on May 10.

Moscow Hears Requiem to Lenin

Moscow, March 15.—One of the first Requiems to be performed publicly under the Bolshevik régime was an oratorio to the memory of Lenin, with a score by Schischoff, director of the Moscow Conservatory, and a text by the well known writer, Belaieff. It was given for the first time on the second anniversary of Lenin's death, Jan. 22. The oratorio, which is in the modern form and applies the musical principles of Scriabin, is for solo voices, chorus and orchestra. In the instrumentation factory signals play an important rôle. The finale is a fugue on the International.

Hoffmann's "Undine" Revived in Germany



From the "Illustrierte Zeitung"

E. T. A. Hoffmann's "Undine" as It Was Given at Bamberg to Celebrate the 150th Anniversary of His Birth

BERLIN, March 25.—A performance of E. T. A. Hoffmann's opera, "Undine," has just been given at the Stadttheater in Bamberg to celebrate the hundred and fiftieth anniversary of the birth of the writer of fantastic tales. "Undine" is one of the most famous, and perhaps the best, of Hoffmann's works.

The production at Bamberg was remarkable in that it staged the opera in the period of Hoffmann's lifetime. The scenery and costumes and the direction of the work were modeled after the school of opera which flourished over a century ago. This unique method of producing the work added to the interest and emphasized the quality of the work, for even in so outdated a setting it managed to achieve interest and a spirit of novelty.

The story of the opera after Fouqué's famous story, tells of how Sir Hugo jilted the Duke's daughter Bertalda to marry Undine, a changeling from the kingdom of Kühleborn, king of the water spirits. She tells him that man's faithful love will win her an immortal soul, but he betrays her when Bertalda comes to his cottage, an outcast, exposed as the daughter of a fisherman and not of a Duke. . . . Kühleborn spirits Undine away, but on Bertalda's wedding day, Undine rises from the castle well and draws Hugo from his bride's arms into her own and death's. The castle is flooded and disappears, but Hugo comes into a new life and a subterranean happiness with the water nymph in Kühleborn's kingdom.

The music is of the Gluck and Mozart school and has a quaint charm, if little originality.

"Pique-Dame" Revival and Strauss Week are Main Events in Berlin



Delia Reinhardt

BERLIN, March 27.—A Strauss week, under the personal direction of the composer, was an outstanding event in the Staatsoper recently. The works given were "Salome," "Intermezzo," "Der Rosenkavalier" and "Die Frau ohne Schatten."

It was hoped that "Ariadne" could be given, but owing to the sudden indisposition of Piccaver, this opera was changed to "Rosenkavalier." In "Salome," Barbara Kemp again impersonated one of her most effective and subtle rôles. Margarete Arndt-Ober was a fine *Herodiade*, and Fritz Soot was the *Herod*. Janssen was the *Jokanaan*.

"Rosenkavalier" brought a cast of some merit, with Delia Reinhardt as the *Octavian*. More brilliant was the "Frau ohne Schatten" performance, which closed the week.

The most recent novelty at the Städtische Oper was a revival of Tchaikovsky's "Pique-Dame," under the leadership of Bruno Walter. This work had been heard here some two decades ago, at the then Royal Opera, but did not retain its popularity. The revival was very effective, although the score was criticized as rather thin in portions. Lotte Lehmann's *Lisa* was sung most excellently, and Carl Oehmann, remembered for his stay in New York last season, was the *Hermann*. The part of the *Countess* was dramatically convincing, as played by Maria Schulz-Dornburg.

Siegfried Wagner's New Opera Heard

CARLSRUHE, March 27. — A new opera, "The Angel of Peace," by Siegfried Wagner, has just had its première here. It shows mystic ingredients, the action taking place in a cloister. After a somewhat long Prelude, the first act shows the grief of a mother, Kathren, whose son, Willfried has committed suicide on account of his love for Mita. The latter sings a long recitative, accompanied by a chorus of nuns. The last act takes place in a cemetery near the church by moonlight. The revolting peasants wish to disinter Willfried's body, and Kathren and Erana beg that he be allowed to rest. Mita expires by his tomb, and a chorus of angels proclaim their redemption. The score is at moments forceful and has certain beauties in the orchestral writing, though not always inspired, and a trifle reminiscent. The performance, under Ferdinand Wagner, was admirable.

Delia Valeri to Open Early Summer Class at American Conservatory

CHICAGO, April 3.—Delia Valeri's engagement at the American Conservatory this summer will not be synchronous with the master term to be held there, but will begin three weeks ahead of the date set for the regular summer sessions, on June 2. Owing to increasing demand for instruction under Mme. Valeri, John J. Hattstaedt, president, has extended her engagement to eight weeks, instead of the five she was originally scheduled to give.

The opening of Mme. Valeri's special teaching engagement has been placed early to give pupils enrolling under her the best opportunity for intensive work. She therefore has agreed to come to Chicago from Rome three weeks in advance of her original plan.

"Mme. Valeri's work has been extremely successful here," says Mr. Hattstaedt, "and the prospects for a notable summer term under her are more than usually auspicious. Her average of lessons in previous engagements at the Conservatory has been more than 100 weekly. Her success with pupils has been gratifying, as is to be anticipated in an instructor of whose teaching such artists as Margaret Matzenauer, Frieda Hempel, Clarence Whitehill, Dorothy Francis, Anna Fitzu and many others have expressed enthusiastic praise.

"The strong emphasis Mme. Valeri places upon practical illustration of such fundamentals as breath control, tone placement, tone coloring and correction of faults has been a prime factor in her great success in the development of talent suited for operatic and concert work."

Mme. Valeri has regularly attracted to her classrooms many professional artists, as well as younger students from all parts of the country. In Europe she has recently been present at the débuts of some of her pupils. Among the Americans who have made their entry into European professional circles by way of Mme. Valeri's studio are Helen Hobson, Lenore Cohrone and Mildred Anderson.

Mme. Valeri will return to Rome immediately at the conclusion of her engagement with the American Conservatory.

Hans Lévy Plays for Heniot Lévy Club in Chicago

CHICAGO, April 3.—Hans Lévy, pianist and composer, who has taken the name of Hans Heniot under which to publish his compositions, was soloist at the meeting of the Heniot Lévy Club, held in the Kimball Building recently. Mr. Lévy gave a brilliant performance of Godowsky's "Symphonic Metamorphosis" on the Themes of Johann Strauss' "Künstlerleben," a group of Chopin and music by Debussy and Liszt.

Mrs. Mann Presents Pupil in Recital

CHICAGO, April 3.—Kathleen March Strain, contralto, accompanied by Beulah Taylor Porter, was presented in studio recital by Ellen Kinsman Mann on March 23. She sang an interesting program of music by Beethoven, Handel, French composers, Rachmaninoff, and seven Americans with opulent tone. The aria from "Sapho," "O Ma Lyre Immortelle," exhibited the range of her ability.

tory on July 28. This will be the only teaching she will do in America this year.

She will give private lessons and repertoire classes, and will award one free scholarship of ten private lessons during the term.

The Conservatory will also add a free scholarship, of two class lessons weekly. Both scholarships will be won in open competition. Mme. Valeri's assistants will be Mrs. Benton McCanne-Smith and Samuel B. Garton.

Hansen Exhibits Prokofieff Patterns to Chicago

CHICAGO, April 3.—Cecilia Hansen proved one of the most accomplished of the Chicago Symphony's soloists this season, when she introduced the Prokofieff Violin Concerto at the subscription concerts of March 26 and 27. The following program was conducted by Frederick Stock and Eric De Lamarter:

"Scotch" Symphony.....Mendelssohn
Violin Concerto.....Prokofieff
(First performance in Chicago)
Ballet Suite "Le Festin de l'Araignée,"
Roussel
Introduction and Rondo Capriccioso,
Saint-Saëns

In general, Miss Hansen's playing was of greater importance to Chicago than the work she made known. In Mr. Prokofieff's Concerto, many passages, especially in the first movement, seem banal. The whole work loses intensity of effect because the composer's intention seems to be negative. In the first and third movements, especially, his determination seems to be no more positive than to turn his back on commonly accepted postulations of composition. This

iconoclasm he forsakes in the Scherzo sufficiently to mark it with striking directness. The entire Concerto, however, is rich in invention, and the composer has written at least one beautiful, meaty passage at the opening of the finale.

The work presents staggering difficulties. The chief pleasure derived from it lies in the almost purely intellectual intricacy of its pattern; and it may be said to Miss Hansen's credit, as a positive, forthright and dominating executant, that the beauty of her performance lay in the charm with which she encompassed these difficulties.

Mr. Stock conducted the first half of the program giving the symphony a reading quick in perception. He wisely disregarded the composer's intention of having the prolonged work played without pause between its four movements. Mr. De Lamarter, his assistant, gave a discreet performance of the Roussel music, an ingenious study in imaginative orchestration, and supplied a suitable accompaniment for Miss Hansen's pastel-like version of the closing number.

Carl Craven Fulfills Bookings

CHICAGO, April 3.—Carl Craven was engaged for a double appearance in Rockford, Ill., on April 2, singing for the Teachers' County Institute in the afternoon, and in recital in the High School Auditorium in the evening. He accepted an engagement at short notice to sing the tenor solos in "Love Triumphant" in Orchestra Hall, on a program of compositions by P. Marinus Paulsen, and will sing in Kimball Hall on April 16. Mr. Craven is also active as a teacher. Mrs. John A. Dunlap, his pupil, gave a song recital in the high school, Rensselaer, Ind., March 19. Paul Stern will sing the baritone solos in Dubois' "The Seven Last Words" in the Congregational Church, Downers Grove, April 4. The tenor solos in the same work will be sung by R. C. Bergstrom, when it is given at the Joyce Methodist Episcopal Church on Good Friday evening. Frank Leech, Elizabeth Castle and Lucille Enderle won first prizes in contests held weekly in the Milford Theater. Miss Enderle was given a week's engagement there as well.

Chicago Pianist Plays in Texas

ABILENE, TEX., April 3.—John Blackmore, Chicago pianist, was heard in an interesting recital given under the auspices of the Simmons University on March 25. The program was admirably constructed, and the excellence of Mr. Blackmore's technique, together with the taste and power of his interpretations, won him cordial applause.

Mario Carboni Sings for Chicago Women

CHICAGO, April 3.—Mario Carboni, baritone, who has settled in Chicago, following activities in Italy, where he sang in opera, furnished a St. Patrick's Day program for the Swedish Women's Republican Club at the Edgewater Beach Hotel. Senator Hendrik Shipstead was a guest of honor.

recital field, and reports a number of engagements already booked for next season. Among the engagements she has fulfilled this year apart from her more formal concert appearances, have been those before the Olympia Fields Country Club, the Country Club of Evanston, the Chicago Athletic Club, the Garden Club of Evanston, the Arché Club, the Kaskaskia Chapter of the D. A. R., the Evanston Sunday Afternoon Club, the Quadrangle Club and the Woman's Club of Evanston. She has also fulfilled return engagements in the Flanders Hotel, Chicago, and the Orington Hotel, Evanston, besides giving recitals in Chicago homes. Miss McAfee has engaged Charles Lurvey as her accompanist for 1926-27, and will teach a limited number of students at her home in Evanston.

Joseph Bobrovitch Gives Recital

CHICAGO, April 3.—Joseph Bobrovitch, a tenor with a voice of ample power and unusual beauty of tone, gave his second Chicago recital in Orchestra Hall March 26, assisted by Michael Yozavitas, pianist. Mr. Bobrovitch sang a variety of music to the intense satisfaction of his audience, displaying a great deal of fervor, sometimes to an extent not ordinarily shown upon American recital platforms, and filling all he did with sincerity, a fine positive style and constant beauty of tone.

Andreas Pavley Returns from Europe

CHICAGO, April 3.—Andreas Pavley has rejoined the Pavley-Oukrainsky Ballet, after an extended season abroad, in which he was supported by a special ensemble. He was received with favor in leading cities of Europe, where both his performances and the choreography arranged by him met with praise.

Miss McAfee Her Own Manager

CHICAGO, April 3.—Marion Alice McAfee has taken over the management of her own concert activities. This young soprano had training in the business world before turning exclusively to the



BERNICE AUSTIN, the young Chicago pianist and singer, who has just returned to America from a prolonged stay in China, where she spent four years of exhaustive research in studying Chinese music, Chinese instruments and the manner of their use. She is giving song and lecture recitals of broad scope and of most interesting subject matter in which she explains not only the construction and character of the Chinese instruments, but also relates many curious traditions illustrating the Chinese view of their origin and their symbolic meaning. The many illuminating stories she tells of the origin of these instruments and of the significance of their use among the Chinese musicians, has both the interest of scientific musical study and also the cultural interest of all folklore. Her recitals are given in costume and she sings the Chinese compositions in the traditional manner, explaining their character and employing actual instruments of various sorts which she imported from the Orient, among them the Sheng, the Pi'Pa, the Fiddle, etc. Her studio is one of the most artistic in the Fine Arts Building.

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CHICKERING PIANO

How Friendly Criticism Opened Way to Success for Gifted Young Violinist

CHICAGO, April 3.—Praise from Jacques Thibaud started Catherine Wade Smith upon the first serious steps in her career as a violinist.

This young Chicago musician, who made her New York debut in Aeolian Hall on March 17, has won many prizes during her period of training. Culminating honors in a lengthy series were the winning last June of the national competition sponsored biennially by the American Federation of Women's Clubs, and held in Portland, Ore., and of the Naumburg Foundation Prize, awarded her in October, 1925. The result of the latter was the New York debut, made under the auspices of the National Music League.

These distinctions, as well as the work Miss Smith has done for six years as a scholarship pupil under Léon Sametini in the Chicago Musical College, are the outcome of the meeting at which Mr. Thibaud criticized the young girl's playing in her native Oregon. She had been accustomed to overwhelming praise from all who heard her, until Mr. Thibaud, instead of flattery, offered detailed advice. The little violinist was crushed, but her father was elated.

"If so distinguished a violinist has taken the trouble to advise you," he told her, "I am sure there is something worth while in your playing."

Mr. Smith had not, until then, taken her music very seriously, though he had bought her a little fiddle when she was a kindergarten pupil. None of her forebears had been musicians. But neither had any of her brother's antecedents been inclined to drawing; yet he displayed a liking for art and developed a talent for cartoon work. Accordingly, when Catherine, as a child, began to sing and to show an interest in music, Mr. Smith arranged for lessons. She progressed rapidly. When Mr. Thibaud advised her to come to Chicago, seek out Mr. Sametini and work faithfully under him, her father made the necessary plans.

Her career in the Chicago Musical College was eventful. She won scholarships. She has been presented with five prize violins. She has found in Mr. Sametini a guide whose encouragement of, and participation in, her artistic growth has been an important aesthetic experience.

It was Mr. Sametini who helped Miss Smith to follow Mr. Thibaud's initial injunction: "You must learn to be your own most critical audience. You must listen. If you think you don't play like Kreisler, it is because you do not listen like Kreisler, and your brain and faculties are not developed to the degree of his."

Miss Smith has also had the backing of the various organizations belonging



Catherine Wade Smith

to the National Federation of Music Clubs. Mrs. Edgar Stillman Kelly, the national president, has personally been very helpful. But it is Mr. Sametini who has been her most constant guide and adviser, and it was his J. B. Guadagnini she used at her first New York recital.

Other engagements on Miss Smith's eastern tour include Bridgeport, Stamford, Montclair, Syracuse, Altoona, Pittsburgh and Washington. She also plays in April with the American Orchestral Society, when she will have Mr. Clifton's accompaniment in Lalo's "Symphonie Espagnole."

OMAHA PLAYERS END YEAR WITH OVATION

Harmati Fêted by Large Audience—Frances Nash Is Soloist

By Margaret Graham Ames

OMAHA, April 3.—Scenes of enthusiasm attended the final concert this season by the Omaha Symphony on March 24, under Sandor Harmati, conductor. Frances Nash, pianist, was the assisting artist. Perhaps the most interesting program presented this season was as follows:

Overture to "Le Nozze di Figaro,"
Mozart
"A Victory Ball".....Schelling
Piano Concerto No. 2.....Saint-Saëns
"Ride of the Valkyries".....Wagner
Symphony in D Minor.....Franck

The entire audience rose when Mr. Harmati took his place upon the stage, and tumultuous applause swept over the house, led by a B Flat salute from the orchestra. Insistent and enthusiastic acclaim grew with the rendition of each item, reaching deafening applause after the playing of the closing number.

That Mr. Harmati has developed his orchestra to a high state of excellence was shown throughout the program. The peak was unquestionably attained in the reading given the Symphony. Mr. Harmati gave this majestic and beautiful work a masterful interpretation. The orchestra responded eagerly to his demands.

Miss Nash, a former resident of this city, received an ovation. She played the Concerto with a clean technic, good tonal balance, delicacy of shading and brilliant climaxes. She played an Arabesque by Leschetizky as an encore.

The loyalty of members of the women's branch of the Chamber of Commerce and members of the orchestra has made it possible for Mr. Harmati to carry his plans to this successful issue. Mr. Harmati reaped noteworthy successes, and his return next fall to continue his work as director of the Omaha Symphony is eagerly awaited.

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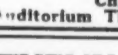
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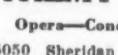
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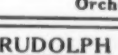
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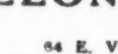
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OPEN BOOKING BUREAU AT CHICAGO MUSICAL COLLEGE

Engagements in Concert and Teaching to be Secured for Advanced Pupils Showing Proficiency

CHICAGO, April 3.—A booking bureau for the service of advanced pupils ready for concert work or teaching engagements is being developed at the Chicago Musical College, under the supervision of Herbert Witherspoon, president, and Carl D. Kinsey, manager. The College has always maintained a system whereby pupils whose proficiency could be guaranteed were placed in touch with engagements suitable to their attainments.

This work will henceforth be handled through a special bureau, the recommendations of which will carry the sanction of the College and be offered as a guarantee of the musicians' dependability. This system is similar to a large extent to one carried on in Mr. Witherspoon's New York studios, from which many proficient singers were booked for concert or teaching engagements.

"The intensive development of a booking bureau is in the natural course of the growth of the Chicago Musical College," says Mr. Kinsey. "The increasing number of accomplished students who are of a caliber for professional

work is in proportion to the increased registration, which has grown steadily—especially during the past several years—beyond the most sanguine expectation of the board of directors.

"The grade of pupils seeking instruction from us is constantly improving. The public performances of many students have been extensively commented upon in Chicago and elsewhere. The service we are rendering them is part of the larger system of practical development of American musical talent, which is the fundamental intention of the College.

"The booking service at the College has significance for the students enrolled in the summer master term. Each summer professionals come here who are ready for new and better positions, and the bureau we are perfecting will expedite the redistribution of teachers and artists, in the manner of a dignified clearing house of professional advancement."

Discuss Psychology in Music

CHICAGO, April 3.—The Fannie Bloomfield Zeisler Club recently heard a paper on "Psychology in Music" by Dr. Josephine Young. Ruth W. Jarmie played. The meeting was preceded by dinner in the Cordon Club.

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Happy Titles Bedeck Teaching Pieces for Juniors

By SYDNEY DALTON



PUBLISHERS turn out teaching material, especially for the early grades, in such quantities that it accumulates rapidly and from time to time demands special consideration. This week, therefore, there are brief reviews of a number of easy piano pieces, among which teachers will find many titles that will be valuable to them in their work and interesting to their pupils. There are other numbers for singers, pianists, violinists and choruses.

Paul Kochanski, the violinist, already has a firmly established place in the music world, both among musicians and the public. Paul Kochanski the composer is worth watching, also. His recently published "Danse Sauvage" was a brilliant, interesting work, with more than a modicum of originality. Now comes his "L'Aube," also for violin (Carl Fischer), which is even better. There is a distinct personality in these numbers. Just what it is would be difficult to say on a comparatively short acquaintance, but certainly there is something different and something intriguing in his music, which includes personality and skill. "L'Aube" (The Dawn) is a difficult piece to play, and much more difficult to play well, but it possesses intrinsic charm, freshness and grace that will instantly appeal to discriminating violinists.

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Paul Kochanski

Settings by Geoffrey O'Hara continues to function as a spontaneous melodist. Oscar Fox "Where Heaven Is" (Carl Fischer) is a tuneful, unpretentious setting of a sentimental poem by Elizabeth Evelyn Moore. It will make friends on account of its appeal and simplicity. "Wing Tee Wee," from the same press, is a man's song, which translates into appropriate music the story of a fickle maid of the Celestial Empire who chucked her laundryman in favor of a wealthy pirate. There are keys for tenor, baritone and bass. There are also two keys for "Where Heaven Is."

Oscar J. Fox, who has arranged a number of "Cowboy Songs," now comes forward with a setting of his own for a poem by Floride Calhoun, entitled "The Hills of Home," another Fischer publication. It is in a semi-popular vein and has considerable tunefulness. There are three keys.

Choruses for Male and Mixed Voices is the author of words and music for two choruses for boys' glee clubs, entitled "Tramping on Life's Highway" and "Those Pals of Ours" (C. C. Birchard & Co.). In each instance the accompaniment is optional. They are tuneful, obvious numbers that boys will quickly appreciate and learn. The Birchard press has also put out a harmonization by Harvey Worthington Loomis of the spiritual, "On Canaan Shore." This is an a cappella version, mainly for mixed quartet, with incidental chorus and solo parts. It is very skillfully and effectively made.

"Johnny Appleseed" Jonathan Chapman, seed" Again a the pioneer from New Musical Hero England, better known to history as "Johnny Appleseed," has been given an unusual amount of attention by composers of late. His story is again told in an operetta in one scene, entitled "Johnny Appleseed," with music by Harvey Worthington Loomis and libretto by David Stevens (C. C. Birchard & Co.). This has been designed particularly for children, and Mr. Loomis' music is admirably adapted to the purpose in view. There are thirteen characters represented and a chorus of outlaws, Indians, settlers, fairies and gnomes. There are nine musical numbers, including an instrumental prelude and two incidental pieces. The vocal numbers are in unison and both vocal parts and accompaniments are of an unusually high order of excellence.

As a rule, collections of anthems are of doubtful worth. Two or three good ones are generally mixed with a number of distinctly inferior quality, which makes the investment too costly. "Attractive Anthems" (John Church Co.) is an exception to the rule. This book contains thirteen numbers, by C. B. Hawley, J. L. Frank, Walter Gale, W. H. Pontius, Oley Speaks, J. S. Camp, W. G. Hammond, W. C. Steere, C. R. Fisher and F. H. Brackett. The music is uniformly good, and choir conductors will be able to use all of them.

A Book of Anthems for the Church

Two Solos for Piano by Paul Bliss "Dawn Dance" and "Tumble-weed" are the titles of two piano solos, by Paul Bliss (John Church Co.). While they have not much that is very new to say, they are written in a popular manner and with a facility that will make friends for them. The first is gay and tripping, but there is more interest in the other number, which is a "March Grotesque," with sudden dynamic changes and unexpected turns. Neither piece is difficult and they might be used in the early stages of the fourth grade.

Early Grade Material for Instruction

Among the new pieces for piano which have recently been published, are a number of short ones for teaching purposes that merit the attention of teachers who specialize in work in the early grades. They are briefly listed, according to grades:

Grade 1: "Under an April Sky," by Mildred Weston. A set of seven pieces, with accompanying verses. "Rain Song" combines staccato in the left hand with legato in the right. This number is published separately, the others in groups of two. "Flying My Kite" and "The Bumble Bee," alternating hands. "A Gay Little Bird" and "Flower Lullaby," phrasing. "To Butterfly Land"

and "Dandelion Soldiers," gracefulness and accent. (Arthur P. Schmidt Co.).

Grade 2: "Little Cavatina," by Mathilde Bilbro. A melody that is carried by both hands, in turn; practice in sliding the thumb from a black to a white note (Oliver Ditson Co.). "Skipping Stones" and "Little Songsters," by Elizabeth Gest. First might be used in late first grade, good for slow skips; second is good study in rhythm. "Moonbeam Fairies," "Shadow Waltz," by W. Berwald. Melodious little waltzes, of which the second, being rather more difficult, might be used as an introduction to the third grade. (Arthur P. Schmidt Co.).

Grade 3: Minuet, by Buena Carter, a graceful and helpful number. "The Banjo Player," by the same composer; descriptive and good study in phrasing and rhythm. "Hansel and Gretel," a number in the three-four time, of German flavor, helpful in pedaling. "Dear Old Madrid," by the same composer, Joseph N. Moos, is valuable for rhythmic training, in the Spanish style. "The Whistling Farmer," by Louise Rood Lutes, has a quick-moving melody in the right hand, largely on the ledger lines. "Brownies," by Vivian Bard, is in slow march time, good for phrasing and staccato chords (Clayton F. Summy Co.). Mari Paldi's "Six Rhythmic Pieces," entitled "Fantastic Dance," "The Juggler," Minuet, "Polka Francaise," "Spring Time" and "Valse Espagnole," have variety, interest, and teaching value. They may be had separately or in one book (Oliver Ditson Co.).

There are two new books in Schmidt's Educational Series that are of teaching interest. "Nine Lessons in Piano Pedaling," by Gladys Cumberland, can be used to advantage in the early stages of training. It treats the subject quite fully, with both text and music. Cuthbert Harris' "Studies in Arpeggio Playing" is rather more advanced. Here, again the teacher will find valuable material, musically written.

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FORT WAYNE CHORUS IS HEARD IN TWO CONCERTS

Singers Give Well-Attended Benefits to Realize Fund for May "Elijah" Performance

FORT WAYNE, IND., April 3.—Two concerts, the proceeds of which will be used to present an "Elijah" performance here in May, were given by the Lutheran Choral Society at the Shrine Auditorium on March 21.

This group of singers and George Weller, conductor, all giving their services free, last year gave Handel's "Messiah" at a cost of \$2,900. With the remainder of the proceeds realized, the Society sponsored a recital by Edward Rechlin, organist. Noted soloists were engaged for the oratorio.

Audiences estimated at 2250 heard both concerts on the recent Sunday. The singers gave two choruses from "Messiah," Mozart's Third Motet and F. M. Christiansen's "Praise to the Lord." The chorus sang beautifully.

Mrs. Florence Springer Starr, soprano, sang "With Verdure Clad," Hageman's "Christ Went Into the Hills"

and Handel's "Oh Had I Jubal's Lyre." Emil Verweire played the accompaniments.

"Oh Darkest Woe" by J. Schop arranged for the chorus by Mr. Weller was effective. Jess Klopfenstein, baritone, was soloist.

David Baxter, accompanied by Miss Verweire at the piano, sang three bass solos: Mozart's "In Dieser Heiligen Hallen," Schubert's "Litanei" and MacDermid's "Arise, Shine, for the Light is Come."

Programs in Terre Haute

TERRE HAUTE, IND., April 3.—Margaret Stepzinski, pianist, and Helena Corzine, soprano, members of the faculty of Saint-Mary-of-the-Woods, gave an interesting recital in the College recently. The Composers' Club, organized by Blanche Rippetoe among her piano students, devoted the March program to Mendelssohn. Recent piano recitals have been given by pupils of Amelia Meyer, Edward Rechlin, Ruth Patton, Anne Hulman and L. Eva Alden. L. E. A.

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Jack Adams Gazes into the Concert Crystal



BUSINESS," says Jack Adams of the Wolfsohn Musical Bureau, "is very good!" And Mr. Adams speaks in behalf of himself and the thirty-odd artists he has under his direction, on the basis of concerts given, concerts contracted for, and on the reports of his sixteen road scouts who keep sensitive fingers on the pulse of a great public.

"Yes, business is good, fifty per cent better this season than the three previous, with prospects for a still better next year. More towns want concerts than ever before and they want good concerts. Small towns that have never had concerts are demanding them. Larger towns that used to have concerts and then let them go have rallied, have come to demanding them again—better ones this time.

"We are recovering from the slump that followed the period immediately following the war, when the market was so overstocked. At that time hundreds and hundreds of Europeans who had talent, much of it a very average talent, hundreds who had no talent at all, any who could scrape together the passage, came to America, and managers were born over night. Miss Smith came from Berlin, for instance, and a friend took over the task of finding her engagements, got the managing fever, accumulated gradually a group of clients and sold them to the public.

"But the public can be fooled just so long and no longer. Gradually there were no engagements for inferior artists, and inferior managers who had sprung up over night went out of business. It has been a question of the survival of the fittest. Local managers, many of them, having been badly hoaxed, are wary now, more discriminating, buy only the best.

"But they are buying. Only the surface of the business has been scratched. The demand for music has increased."

A New Problem

"The need, as I see it today, arises from the rapid growth of the American music schools. Do not misunderstand me. But take the Curtis Institute in Philadelphia, for instance. Mrs. Bok did a wonderful thing last year when she founded it and procured such master instructors as Josef Hofmann and Madame Sembrich. Take the Juilliard School here in New York, that has recently joined forces with the Institute of Musical Art, with people like Olga Samaroff and Albert Spalding on its staff. There is no overestimating the value of their work, but they do present a problem. Take the automobile industry as an example. A factory turns out, say, a thousand cars a week, but it has its dealers and its distributors, and the chances are it has an outlet for fifteen hundred before it starts on the thousand. In other words, the demand always exceeds the supply, if the business is in good working order. There is a very



JACK ADAMS
An Impression by Dick Spencer

real danger of these music schools flooding the market unless we provide a new dealer, and that's what's occupying my mind just now."

What Price the Radio

It is the conventional idea that, at the very mention of the word radio, concert managers blanch and hem and haw and shift about and say not much of anything. With a positiveness born of experience, Mr. Adams puts the notion in its place, says that the radio, far from damning the concert business, is booming it, widening the scope, creating a new public.

"When the talking machine was invented," said Mr. Adams, "I remember my father saying that we might just as well go out of business. But we didn't have to. Talking machines did much to popularize artists. The same with the radio. When it came in a few

years ago, we wholesale managers here in New York had a meeting. We all wore very long faces. Our business was killed. I went home and thought it over. I had a radio installed to study its reaction on myself. I found that I would hear an artist and perhaps not catch the name; that I'd be curious to know who it was and want to hear him again.

"That's the way it has reacted on the general public. People want to hear more. People who have had a horror of anything that bore the name of classical music have heard it on the radio and realized that it wasn't quite so formidable, after all.

Writes from Alaska

"This last year many of my artists have broadcasted for the Atwater Kent Hour of Music. And we have received many interesting letters—one from a

man in Alaska to say how much he had enjoyed the music and that he could not possibly have heard it otherwise; one from a trapper in the Northwest who, every Sunday night, walks sixteen miles to the nearest radio. He wrote to ask the name of the Russian soprano who sang at such an hour and on such a date. He wanted to hear her again. It was Maria Kurenko. We had a letter from a rancher in the Middle West who had never heard good music before, he said, until he heard Mary Lewis on the radio. He wanted a picture of her. And an old man who owned the oldest violin in America heard Albert Spalding on the radio and then sent him the violin in return for the pleasure Mr. Spalding had given him.

"So it goes. People get closer to an artist when listening at home in their carpet slippers than they do sitting tightly packed in a concert hall, swallowed up in a great audience. They hear the artist, become interested, want to see what he looks like, hear him in person, and behold! a new public, one that would not otherwise have been reached, to supplement the old, but not one whit less enthusiastic."

It is a very cheerful Mr. Adams who takes the time in the middle of a busy day to make all these observations. He has no grievances against the public he serves, against the radio, that, far from hurting his business, has become its handmaiden. For music is "looking up." The demand is greater than ever before and is visibly increasing—so say the statistics of the practical Mr. Adams—and it is not only for just any kind of music. It is for the best.

ELIZABETH ARMSTRONG.

Child Pianist Gives San Jose Recital

SAN JOSE, CAL., April 3.—Elena Hitchcock, child pianist, was presented in recital in Sherman & Clay's hall by her teacher, Myrtle Shafer. This nine-year-old girl played a difficult program that included Bach's Invention in B Flat and a Chopin "Valse Brillante," with an artistic finish in advance of her years. This was her farewell recital in San Jose, as she is leaving this city to reside in San Mateo. Warren D. Allen, Stanford University organist and pianist, has accepted her as a pupil. Juanita Tennyson, soprano, accompanied by Alys Williams, assisted Miss Hitchcock in her recital, contributing several numbers with artistry. M. M. F.

Music is Feature of Garden Fête

SAN FRANCISCO, CAL., April 3.—Music was a feature of the annual indoor garden fête of the San Francisco Branch of the League of American Pen Women, held in the terrace room of the Hotel Fairmont on the afternoon of March 27. A group of songs by Leigh O'Sullivan, soprano, with harp accompaniments played by Marie Dillon; compositions by Lydia Warren Lister, sung by Ollevia Heffron, with the composer at the piano; and some highly interesting Spanish songs sung by Jose Corro, baritone, with Orisa Keppelman as accompanist, comprised the musical portion of the program. M. M. F.

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CHORAL FESTIVAL IS EVENT IN CINCINNATI

Toronto Singers Appear with
Symphony in Three
Concerts

By Philip Werthner

CINCINNATI, April 3.—The Mendelssohn Choir from Toronto, and the Cincinnati Symphony gave three concerts in Music Hall on March 24, 25 and 26, which almost rivaled the May Festival.

On one program were motets by Palestrina, which were sung a cappella. The precision of attack, the shading and the admirable diction were remarkable. Splendid volume of tone and fine balancing of parts were also admired.

On March 24, the soloists were Elisabeth Rethberg, soprano of the Metropolitan Opera, Colin O'More and Fraser Gange. Mme. Rethberg sang the soprano part in "Jauchzet Gott in allen Landen" of Bach, and achieved a triumph.

Mr. O'More, tenor, sang three songs of Duparc. There was no striving for effect in his excellent singing, and he made new friends thereby. Mr. Gange, baritone, sang "Herod, Rest" by Cornelius, with a voice of excellent quality.

The orchestra, chorus and soloists also gave Beethoven's Ninth Symphony. The last movement was done magnificently. The audience was of huge proportions.

Fritz Reiner, the conductor, returned the compliment after the Toronto singers had given "The Star-Spangled Banner" by having the orchestra and singers sing "God Save the King." This brought rousing applause, with three cheers from the singers.

The Toronto leader, Dr. Herbert A.

Fricker, came in for his share of praise. Mr. O'More and Laura Baer were guests at their Alma Mater, the Cincinnati College of Music, and were private guests of Adolf Hahn, director of the College. Both had studied with Lino Mattioli.

Etelka Evans of the Conservatory of Music, gave an interesting talk on Beethoven on the previous Monday. It was chiefly concerned with the Ninth Symphony.

ROCHESTER SERIES ENDS

Tuesday Musicale Club Presents Reimers in Recital—Reception Held

ROCHESTER, April 3.—Paul Reimers, tenor, was heard on the morning of March 30 in Kilbourn Hall, in the last of the season's recitals of the Tuesday Musicale.

His program of carefully selected songs of high merit was exceedingly interesting.

A group each of German, English and French songs, with a last group of two German and three Spanish songs, were delightful. Mr. Reimers sings with artistic finish and in a truly musical style. His audience, which was unusually large, appreciated his fine qualities to their fullest extent, recalling him many times for encores. The accompanist, Kurt Ruhrseitz, collaborated in excellent fashion.

Mr. Reimers and Mr. Ruhrseitz were afterward entertained at luncheon at the Sagamore by the Tuesday Musicale. Other guests of honor were Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, and Adelin Firmin, of the Eastman School of Music faculty.

MARY ERTZ WILL.

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Lucile Lawrence, Back from Australian Tour, to Give Harp Recitals



Lucile Lawrence, Harpist

Lucile Lawrence, harpist, is a very lucky girl. She was lucky enough to be a harpist at the moment when one was in demand, and she was lucky enough to be born in New Orleans. Through this she had an opportunity which is given to few young artists. Edna Thomas was booked for an Australian tour and needed an assisting artist. She herself comes from New Orleans and wanted someone from her home town to relieve the lonesomeness of the long trip.

In Australia and New Zealand Miss

Lawrence played 123 concerts in eight months. She accompanied Miss Thomas in some of her songs and played solo harp groups.

"It was hard work," she says, "but it was wonderful training. I feel at home on the concert platform now. I am sure that last year the thought of playing in a metropolitan concert would have frightened me. You see, I had only played with the Salzedo Harp Ensemble and at musicales. Now I have much more self-confidence. It doesn't seem like such an ordeal. Part of it, I suppose, is because I know that playing so much has made me play better."

Back in America, Miss Lawrence is preparing for a tour in her native country next season. At present she is teaching harp at the Institute of Musical Art in New York and taking charge of Carlos Salzedo's studio and pupils while he is on tour in California.

Ralph Leopold Applauded in Springfield

SPRINGFIELD, N. J., April 3.—Ralph Leopold, pianist, appeared in a recital at Municipal Hall on a recent Monday evening. Mr. Leopold opened his interesting program with the Bach-Tausig Toccata and Fugue in D Minor, followed by three Chopin pieces. For his second number he played the Schytte Sonata, Op. 53, and the closing group included Debussy's "Clair de Lune," Rachmaninoff's "Humoresque," Arensky's "By the Sea," Sauer's "Music Box" and the Tchaikovsky-Grainger "Waltz of the Flowers." Mr. Leopold was cordially greeted by a large audience.

BEREA, OHIO.—Fred Williams of Cleveland, senior at Baldwin-Wallace College and Conservatory gave his graduating piano recital on March 30 in Fanny Nast Gamble Auditorium. He is a pupil of Carl Schluer, head of the piano department.

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Boston Activities

April 3.

Elizabeth Siedoff, pianist, opened her studio recital on March 18 with Seventeenth and Eighteenth Century music. Composers numbered in her program included: Rameau, Scarlatti, Bach, Martini, Pergolesi, Wise, Burton, Boccherini and Mozart. The recital on March 30 was devoted to romantic composers Liszt, Schubert, Chopin and Schumann. Last week Miss Siedoff received from Tobias Matthay, her teacher, a "New Ballad," just off the press, which he dedicated "Affectionately to my American Artist-friends of 1925," and then in his own writing "Including Elizabeth Siedoff." Miss Siedoff will play this number at her last recital on April 10, when she will present music of the English School, along with modern works by American, French, Russian and Spanish composers.

Charles Pearson, basso-cantante, gave a pleasing recital in the New England Conservatory on March 22. Mr. Pearson was in good voice and was acclaimed in compositions by Mozart, Verdi, Godard, Ferrari, Thomas, Schubert, Hugo Wolf, Liza Lehmann, Jalowicz, Griffes, Bennett.

Winifred Young Cornish, New York pianist, has postponed her Bach piano recital in Jordan Hall to April 24.

Clara Shear has returned to her home in Malden after a successful tour with the Chicago Civic Opera Company.

Howard Goding, pianist, gave a recital before the Musinvo Club, Schenectady, N. Y., on March 18. Mr. Goding's program included compositions by Bach, Scarlatti, Franck, Debussy, de Falla, Grainger and Chopin.

Nellie Evans Packard, who teaches singing in her home city, Brockton, and in Boston, concluded a series of three mid-season recitals in her home studio on March 23. No operatic arias nor formal classical songs were included in these programs, the aim being to give pupils opportunity for personal expression and interpretation, and to furnish them with material for general use. Participants in the last recital were: Elsa W. H. Emberg, Bernice Sylvester, Jennie B. Gilman, Doris W. Carlson, Lilah A. Gearen, Gertrude M. Baldwin,

Florence V. Houde, E. Frances Fitts, Thelma C. Vacher and Bernice C. Marshall. Carrie Wright Johnson was the accompanist.

Mrs. William H. Converse of Malden, chairman of the music committee of the Woman's Charity Club, had charge of the musicale which was given under the Club's auspices in the Hotel Vendome, this city, March 26. The artists presented were Gladys de Almeida, soprano; Minnie Wolk, pianist, and Crawford Adams, violinist. The accompanists were Georgie Curtis and Mercedes Pitta. Gertrude Erhardt, soprano, and Fred-eric Tillotson, pianist, were recently acclaimed in a joint recital before the Fay School, Southboro, Mass.

Clara Larsen, pianist, is contemplating a mid-western concert tour. On May 7 she plays in La Crosse, Wis., her native town, and later in Cleveland and other mid-western cities.

The second annual New England Music Festival will be held here May 21-22. Orchestral, band and choral music will be given.

The new choral society of the Boston Young Men's Hebrew Association, Henry Gideon, conductor, will appear at the "Pop" concert in Symphony Hall on June 3. The society has for its advisory board Arthur Foote, Agide Jacchia and Emma Arms Fisher.

W. J. PARKER.

SAN DIEGO PROGRAMS

Los Angeles Philharmonic Applauded—Paderewski and Friedman Heard

SAN DIEGO, CAL., April 3.—San Diego's calendar has been full during recent weeks. The Los Angeles Philharmonic, under the leadership of Walter Henry Rothwell, gave its fifth concert of the local series. The program was one of the best heard here, and was well attended. It included the "New World" Symphony of Dvorak, the Overture to "The Bartered Bride" by Smetana, "Waldweben" from Wagner's "Siegfried," the Air for G String by Bach, and the "Tannhäuser" Overture of Wagner.

Ignace Jan Paderewski, pianist, appeared in the Spreckels Theater. A large audience greeted him. Never was his art finer in conception and execution.

On a recent Saturday evening the Amphion Club presented Ignaz Friedman, pianist, in the same theater. Mr. Friedman was the first pianist the Club has offered this season, and he proved very popular. His playing was brilliant.

W. F. REYER.

Pacific Musical Society Gives Concert

SAN FRANCISCO, April 3.—The Pacific Musical Society presented Marian Nicholson, violinist; Irene Howland Nicoll, contralto, and Harald Dana, baritone, at a program meeting in the Fairmont Hotel. Margo Hughes, Mrs. Edward E. Young and Mrs. Horatio F. Stoll were efficient accompanists.

M. M. F.

Dorchester Hears "Crucifixion"

BOSTON, April 3.—As part of a Lenten devotion, Stainer's "The Crucifixion" was sung in the Church of the Epiphany, Dorchester, on the afternoon of Palm Sunday under the direction of S.

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Harrison Lovewell, organist and choir-master. The choir numbered about 500. The processional hymn was "The Story of the Cross" by the late Arthur H. Brown. Psalms and canticles were in plain chant settings. The anthem was Dvorak's "Blessed Jesu, Fount of Mercy" from the Stabat Mater. At the close of the cantata, Stainer's plain chant setting of the "Miserere" (Psalm 51) was sung with Stanley Cross, bass soloist of St. Paul's Cathedral as cantor. Willis Hutchins of the Copley Square Studio of Music, was the bass-baritone soloist in the cantata. King Lillie of the Episcopal Church in Milton, and Stanley Cross sang the incidental bass solos. The tenor solos were sung by Chester McCloud of St. Paul's Cathedral.

W. J. P.

NOTABLES IN PROGRAMS CAPTIVATE LOS ANGELES

Paderewski, Friedman and John Powell Present Piano Lists—Recital by Van Gordon Acclaimed

LOS ANGELES, April 3.—Recitals of last week included lists by three pianists. Ignace Jan Paderewski again was greeted by a capacity audience, and was kept at the piano playing encores long after his generous program had been completed.

Ignaz Friedman's piano mastery fully rewarded his public, which in turn gave him an ovation. Mr. Friedman, who made his first appearance here on this occasion, was welcomed by a large audience in Philharmonic Auditorium.

Although reported indisposed, John Powell, composer and pianist, played a notable program of classics and other works, including American compositions.

Cyrena Van Gordon, contralto of the Chicago Civic Opera, was heard here for the first time in a program of songs and arias, making a favorable impression.

Myra Mortimer, contralto, made her local debut last week, winning success through the beauty of her voice and distinguished singing. Miss Mortimer sings Beethoven, Schumann, Wolf, English and German folk-songs in convincing style.

May Macdonald Hope, pianist; Sylvain Noack, violinist, and Ilya Bronson, cellist, forming the Los Angeles Trio, played the fifth concert of their season, giving Haydn's F Sharp Major Trio; two movements from a very Brahms-like G Major Trio, Op. 1, by Jan Brandts-Buys, Dutch composer, and the Tchaikovsky Trio.

BRUNO DAVID USSHER.

CELEBRITIES GIVEN WELCOME ON COAST

Paderewski and Hayes Fêted by Throngs in San Francisco

By Marjory M. Fisher

SAN FRANCISCO, April 3.—Ignace Jan Paderewski played an all-Chopin program to a \$20,000 house in the Civic Auditorium on March 21. The program, including final encores, lasted for two hours and fifty minutes.

Opening with the Fantasia, Op. 49, the artist played four Preludes, two Nocturnes, and the Sonata, Op. 35, without intermission, save that necessitated by the conventional acknowledgment of applause. The second half of the program comprised eight numbers. For recall, the artist volunteered a group of three numbers, and later returned to play two more, closing with his own Menuet, which was nearly drowned in the noisy demonstration of approval.

One could not fail to be impressed by the vision reflected in the playing of Mr. Paderewski. The concert was a thoroughly interesting experience. It was managed by Selby Oppenheimer.

The Civic Auditorium was not large enough to hold the thousands who wished to hear Roland Hayes' recital on March 23. The regular seating capacity was augmented by 300 chairs placed on the stage by the Elwyn Bureau management, and yet there were many who failed to gain admission. Mr. Hayes sang music by Mozart, Schubert, Brahms, Cowell, Rachmaninoff and Griffes, Negro spirituals, and many request numbers in response to encores, including operatic and classical songs. Although there were times when his tonal emission fell below his own standard of excellence, his interpretative art remained unimpaired. The accompanist, William Lawrence, was called upon to share in the applause. The audience also applauded the announcement that an extra recital would be given in Oakland.

Margaret Tilly, an English pianist who has recently come to San Francisco, gave a recital in the Seven Arts Club, on March 25. She showed fine technical gifts and intelligence in a program which included works by Rameau, Bach, Poulenc, Debussy, Rachmaninoff and Saint-Saëns, in addition to the Arnold Bax Sonata, which she repeated from a recent recital by request.

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Italian Organ Approaches Date of Dedication

ONE of the most remarkable church organs in America will be opened in the latter part of April in the Church of St. Vincent Ferrer in New York, by Pietro Yon and S. Constantino Yon, who is also director of the choir. A romantic feat of the builder's art is embodied in the creation of this instrument by the Italian firm of Balbiani, its transportation to America and its assembling—now in its last stages—in the picturesque Church of the Dominican Fathers on Lexington Avenue.

This organ is one of the largest in America. There are five manuals, controlled from one console. Though the number of pipes is of rather secondary importance to the grandeur of an organ, as the Italian builders conceive it, there are about 8000 pipes, in addition to the 300 which show in the church.

A unique feature of the mechanism



Photo by Grace Salon of Art

S. Constantino Yon, Director of the Choir at the Church of St. Vincent Ferrer in New York; and Console of the New Organ Being Installed in This Edifice of the Dominican Fathers

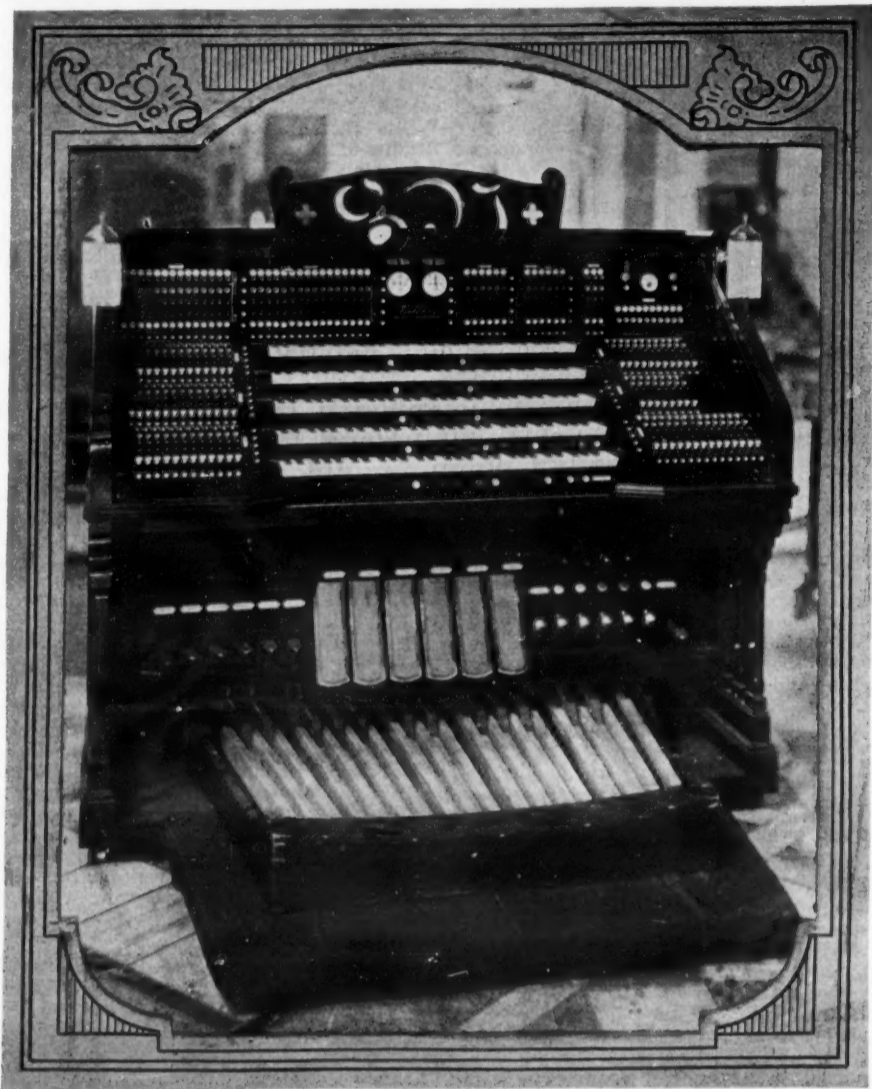


Photo by Grace Salon of Art

attached to the console is comprised in luminous signals which indicate, in the operation of 635 contacts controlling all the combinations, exactly what is taking place and how any slight deviation in functioning can instantly be located. Another pride of the builders is in the clearness and solemnity of the organ's tone.

The console is entirely independent, and may be transported whenever required. In that case, electric contact with the upper organ can be cut off, an easy and spontaneous operation.

The Balbiani firm has for some time built purely electrical movable consoles, without auxiliary pneumatic pressure. The result, according to the builders, is a more precise and rapid action, as, for instance, in the automatic 'phone.

A Notable Heritage

When, in the summer of 1924, the Dominican Fathers of the Church of St. Vincent Ferrer decided to place a large organ in their church, they entrusted the construction to an Italian firm. For this purpose they appointed the brothers

Constantino and Pietro Yon to examine instruments constructed in Italian factories. Pietro Yon, who, during his concert tour through Italy, examined various organs of the Balbiani firm, suggested to the Dominican Fathers that they commission this factory to build the instrument.

The great interest which it presents to experts lies in the fact that electricity is used for direct transmission from the key to pipe without the intermediate action of the pneumatic, as is used even in the most modern instruments. That system is due to the studies of Luigi Balbiani, technical director of the Balbiani Company.

Initiated into the secrets of the art by

his father, Natale, a noted builder, and perfecting himself at the school of Veggezi Bossi, who was commissioned by several Popes to create the great organs at St. Peter's and St. Mark's, he became acquainted with the evolution in the systems of transmission used by different countries.

The electric organ of the Cathedral of Pisa was built by Mr. Balbiani before he was twenty years old. The great organs of the Cathedral of St. Ambrogio in Milan and of the Cathedral of Vicenza are also his handiwork.

Mr. Balbiani himself came to the United States to supervise the installation of the instrument in the New York church.

Indianapolis Plans Music Week

INDIANAPOLIS, April 3.—Plans for music week to be held early in May were discussed at a recent meeting in the Chamber of Commerce, in charge of J. I. Holcomb, chairman of the fine arts committee and Elmer A. Steffen, chairman of the Music Week program.

Representatives of music clubs, churches, music schools, theaters and other organizations were in attendance. A plan for a statewide contest of high school musical organizations, to be held prior to the annual music week contests, was presented by R. Webb Sparks, secretary of the fine arts committee of the Chamber of Commerce. P. S.

Terre Haute Organizes Symphony Orchestra

TERRE HAUTE, IND., April 3.—A significant event in the city's musical history was the recent organization of the Terre Haute Symphony, under the direction of Will H. Bryant of the music department of the Indiana State Normal School. Twenty-eight members attended the first rehearsal in the Indiana Theater, and it is expected the membership will soon be increased to fifty. The orchestra includes both professional and non-professional musicians, all of whom are donating their services. To Mr. Bryant and Arthur Hill, concertmaster, credit is given for bringing about the formation of this society.

L. E. A.

TO VOTE FOR ARTISTS

San Jose Association Asks Patrons to Nominate Favorites in List

SAN JOSE, CAL., April 3.—Dr. Charles M. Richards, president of the San Jose Musical Association, requested members of the audience at a recent concert, to vote for artists they wished to hear next year, a list of those available being enclosed in the program. Dr. Richards also emphasized the necessity of a greatly increased season ticket sale, to guard against a decrease in the number of concerts next season.

The Association presented Cyrena Van Gordon, contralto of the Chicago Civic Opera, at the concluding concert of this season in the Morris Dailey Assembly Hall of the State Teachers' College. Miss Van Gordon began with an aria from "Aida." She sang songs by Liszt, Victor Herbert, Kathryn Whitfield, Cadman, Debussy, Poldowski, Lenormand, Prindle Scott, Hadley, Gretchaninoff and Rachmaninoff, with a generous sprinkling of encores. Her concluding number was Brunnhilde's "Cry," which brought the evening to a thrilling climax and revealed Miss Van Gordon's art at its best. She was also happy in Russian numbers, sung in English, and in French works. Alma Putman was a fine accompanist.

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ADVANCE BOOKINGS

Changes in, and additions to, this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Amadio, John—New York, April 20, Hotel Waldorf, Rubinstein Club.
Austral, Florence—Cincinnati, April 18.
Crooks, Richard—San Bernardino, Cal., April 20; Pomona, April 23.
Diaz, Rafaelo—St. Louis, Mo., April 20.
Murphy, Lambert—Westerly, R. I., April 20.
Pawcatuck Teachers' Association; Hackettstown, N. J., April 23, Centenary College Institute.
Patterson, Idelle—Sweet Briar, Va., April 23.
Richardson, Martin—New York, April 20, Forum Club; Bridgeport, Conn., April 21.
Talley, Marion—Providence, R. I., April 18.
Wells, Phradie—Atlanta, Ga., April 22.

TO HOLD MASTER CLASSES

Maria Carreras Again to Teach in Cincinnati Summer Sessions—Thomas J. Kelly Will Give Vocal Courses

CINCINNATI, April 3.—Maria Carreras will again conduct a master class in piano at the Cincinnati Conservatory during the sixtieth summer session, June 21 to July 31. Mme. Carreras will also give private lessons.

Mme. Carreras conducted the master class last summer, and during the last season has been extensively heard in the East and the Middle West in recitals.

Under the tutelage of Thomas James Kelly, a master class in voice culture and diction will meet three times a week during the summer session of the Conservatory. As a lecturer on music and allied arts. Mr. Kelly has appeared before numerous clubs in Cincinnati. He is also interpreter for the young people's concerts of the Cincinnati Symphony. Mrs. Kelly assists him in his teaching.

Polish Singers and Club List Heard in Milwaukee

MILWAUKEE, April 3.—About 1000 persons attended a concert given by the Polish Opera Quartet in the Knights of Columbus ball room. The quartet is composed of Rose Saskowska, soprano; Theresa Schultz, contralto; Walter Schwabe, tenor, and A. J. Lukaszewski, baritone. Raymond Detlaff is accompa-



CARABELLA JOHNSON, soprano, is preparing for an operatic career under the supervision of Oscar Saenger. Her performance in Cleveland received approbation from Charles Marshall, Chicago Civic Opera tenor, among others, and Mr. Marshall predicted success for her. Miss Johnson was favorably received when she appeared as *Carmen* in a public performance by members of the opera class at Mr. Saenger's studio last summer.

nist. The Tuesday Musical Club, with Mrs. H. J. Collins as chairman, gave a program by the composers of Eastern Europe. Numbers were included by such composers as Rachmaninoff, Rimsky-Korsakoff, Tchaikovsky, Kazanoff, Gretchaninoff, Bleichman and others. C. O. S.

Toledo Club Presents Program of Old-Time Songs and Dances

TOLEDO, OHIO, April 3.—The Eurydice Club delighted a large audience in the Coliseum recently with a program of old-time songs and dances. Costumes of the Colonial period were worn. Beethoven's Minuet, arranged for the Club by its director, Zella B. Sand, was charming; and "The Kerry Dance," with a solo by Hazel Johnston Ioset, was a lovely number. Admirably sung were the contributions of the assisting artist, Harrington Van Hoesen of New York, formerly of Toledo, who gave numbers in German and in English. J. Harold Harder accompanied excellently. H. M. M.

Texan Girls' Glee Club Completes Successful Tour

SAN ANTONIO, TEX., April 3.—The Girls' Glee Club of the University of Texas, at Austin, directed by Oscar J. Fox of San Antonio, recently completed the most successful tour in its history, giving concerts at Brenham, Liberty, Beaumont, Sour Lake, Port Arthur, and Lufkin. Works by Moffatt, Deems Taylor, Elgar, Manney and others were sung. The soloists were Beulah Sweetman and Lila Jane Nifong, sopranos, T. L. K.

and Constance Zirjacks, pianist. Songs by Mr. Fox, sung by Iva Hall, mezzo-soprano, with the composer at the piano, were everywhere heartily received. Darthula Davis and Louise von Bittersdorf furnished violin obbligati for choral numbers. G. M. T.

LARGE AUDIENCE GREETSMcCORMACK IN PORTLAND

Visit of Noted Tenor Is Major Event in Week Including Concerts by College and Club Groups

PORTLAND, ORE., April 3.—The largest audience that could assemble under one roof in this city heard John McCormack sing in the Auditorium, under the management of Steers and Coman, on March 25. The singer's mood was varied to suit the content of the songs. His accustomed clarity of diction won for this favorite artist many recalls. Lauri Kennedy, 'cellist, and Edwin Schneider, accompanist, were of valuable aid.

The men's and girls' glee clubs and the University Orchestra, from the University of Oregon, appeared in a worthy program in the Auditorium on March 24. John Stark Evans directed the glee clubs, and Rex Underwood the orchestra. The soloists were Roy Bryson, tenor; Eugene Carr, baritone; Lora Teschner, 'cellist, and Nina Warnock and Delbert Moore, violinists. Leota Briggs was the solo soprano in the chorus "The Highwayman" by Andrews, sung by the combined clubs.

The Monday Musical Club Chorus and Sextet, led by Genevieve Baum Gaskins, furnished a program for a municipal concert. The Sextet comprises Louise Halldison, Marian E. Schippers, Lucille Warner, Beth Ketchum-Stidd, Laura Leonard and Nettie Barton. Assisting were Mrs. Roy Baxter, soprano; Sarah Christine Penney, contralto; Dolph Thomas, baritone, and Mrs. L. W. Rourke, organist.

Alfred Keller, concertmaster of the Portland Symphony, has gone to New York, where he will study until the fall. During July and August he will play in the violin section in the Philharmonic Orchestra at the Stadium Concerts. JOCELYN FOULKES.

Wichita Choir and Pupils are Heard

WICHITA, KAN., April 3.—The choir of St. John's Episcopal Church recently performed Maunder's "Oliver to Calvary" under the direction of the organist and choirmaster, W. B. Warbende. Mrs. W. B. Warbende, Marjorie Wellwood, Sue Webb Fulton, Cliff V. Hunt and W. B. Buck were soloists. The first of a series of song recitals by pupils of Minnie Ferguson Owen, of the Academy of Fine Arts, was given in the Twentieth Century Club. Those appearing were Alfred Goodman, Mrs. F. B. Hollingsworth, Ernest Gilyeat, Mrs. E. J. Nodurth, Mrs. G. H. Cleveland and Lela Berteau Owen. Lena Burton Weight was the accompanist. T. L. K.

TALLEY AS "GILDA" STIRS PHILADELPHIA

Verdi Opera Sung with Brilliance in Visit of N. Y.

Forces

By H. T. Craven

PHILADELPHIA, April 3.—Marion Talley again established a distinctly favorable impression in the performance of "Rigoletto," given by the Metropolitan Company in the Academy of Music on March 30. Her *Gilda* has pictorial charm and presents a convincing impersonation of the character.

Miss Talley met most of the florid difficulties with evident ease. Her lower and middle registers have much beauty and fullness of tone, but a certain immaturity of method is noticeable in her treatment of top-note coloratura passages.

One of the best interpretations of the debonair *Duke* submitted here in years was that of Giacomo Lauri-Volpi, who acted with polish and distinction and galvanized even the "Donna è mobile" into freshness and arresting charm. His excellent lyricism was slightly marred by a tendency to produce too much tone, especially in the Quartet, which suffered from lack of musical proportions.

There was an admirable *Rigoletto*, especially on the dramatic side, in the new baritone, Mario Basiola, unquestionably a valuable addition to the Metropolitan organization. Jose Mardones was a magnificent *Sparafucile*. The subsidiary rôles were all well taken, with Merle Alcock as *Maddalena*; Henriette Wakefield as *Giovanna*, and Paolo Ananian as *Monterone*.

Tullio Serafin conducted in masterly style, revitalizing the ancient score.

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People and Events in New York's Week

ORCHESTRAS CLOSE BROOKLYN'S SEASON

Marmeins Appear Under Pollain's Baton—Kreisler Wins Plaudits

By Arthur F. Allie

BROOKLYN, April 3.—The New York Symphony, under René Pollain, first viola player and assistant conductor, gave its final subscription concert of the season in the Academy on the afternoon of March 27. The first part of the program was devoted to three orchestral selections, "Caprice Espagnol" by Rimsky-Korsakoff, the Andantino from Debussy's String Quartet and Tchaikovsky's "1812" Overture. The second part consisted of nine original "drama" dances interpreted by Irene, Miriam and Phyllis Marmein. The orchestra was further heard in the Adagietto and Fandango from Bizet's "L'Arlesienne" Suite.

The Philharmonic Orchestra, Wilhelm Furtwängler conducting, closed its Brooklyn series on Sunday afternoon, March 28. Featured on the program were "Old Airs and Dances for Lute," transcribed by Respighi; the "Rhapsodie Espagnole" of Ravel and Tchaikovsky's "Pathetic" Symphony.

Fritz Kreisler, violinist, assisted by Carl Lamson at the piano, appeared before one of the largest recital audiences of the season. Every available seat in the Opera House, from stage to gallery, was filled. Mr. Kreisler played Beethoven's "Kreutzer" Sonata, Vieuxtemps' Concerto in D Minor, arrangements from piano compositions, including the "Humoresque" of Tchaikovsky, "La Fille aux cheveux de lin" by Debussy, and "The Dancing Doll" by Poldini.

William Lockwood, violinist, appeared at the Academy of Music on March 14. He played a Sonata in F of Mozart, the Concerto in A Minor of Vieuxtemps, an "Albumleaf" by Wagner-Wilhelmj and numbers by Cartier-Kreisler, Schubert-Spalding, Kreisler, Deyo and Wieniawski. Edith M. Wiederhold accompanied.

The Hartman Quartet, the members of which are Arthur Hartman, Bernard Ocko, Mitja Stillman and Lajos Shuk, gave a recital under Institute auspices in the Academy on March 14. String quartets by Glière and Schumann, and the Piano Quintet of Franck appeared

on the program. Dr. S. Rumschisky was at the piano.

St. Patrick's Eve brought forth an unusual festival sponsored by the Gaelic Musical Society of America, which was given with all the characteristics of an Old Country "Feis." The program was made up of a Victor Herbert symphony ensemble, four tenors—Westell Gordon, Redferne Hollinshead, John Finnegan and Allan McQuhae; Zacharewitsch, violinist; and a number of young women from the Gaelic Artists' Guild; also harpists, pipers and folk-dancers recruited from the various boroughs of the city.

Anthony Pesci, tenor, gave a recital in the Academy of Music, concert hall, on March 17, assisted by Lillie W. Moore, pianist, and Anita Palmer, violinist. Mr. Pesci was heard in numbers by Puccini, Monteverde, Cimino, Denza, Bohm, Rubinstein, Bradell, Aradayne Gaul and O'Hara, a request group of Irish ballads and "Eli, Eli."

Rafael Diaz, tenor, and Joseph Honti, Hungarian pianist, were featured at a musicale and dance given by the Parent-Teachers' Association at Public School 197 on March 17. The entertainment was arranged under the direction of Stephen Czukur.

The Brooklyn Free Musical Society gave its twenty-fifth concert in the New Utrecht High School on March 19. The New Utrecht High School Orchestra of sixty boys, under Philip Ehrlich, played Beethoven's "Egmont" Overture, Luigi's "Egyptian" Ballet and Suppé's "Light Cavalry" Overture. Leonard Hayton and Salvatore J. Giol played George Gershwin's "Rhapsody in Blue" in a two-piano arrangement. E. Meyer, violinist, and Dmitry Dobkin, tenor, appeared on the program.

The Woodman Choral Club, R. Huntington Woodman, conductor, gave the second of its season's concerts in the Academy on March 25. The Club was heard in "Song of the Four Seasons" by Selby, "Solitude" of Brahms, and numbers of Fauré, Rachmaninoff, Rimsky-Korsakoff and Matthews. Ruth Tyler Fullam and Harriet Spink were heard in incidental solos. The assisting artists were E. Smith, violinist, C'Zelma Crosby, cellist, and Gladys T. Shailer, pianist, who played "Three Miniatures" by Frank Bridge, the finale from Schütt's E Minor Trio and R. Huntington Woodman's "Reverie" with the composer at the organ.

man interpreted in an individual style, with some new ideas in its closing measures which were effective. Musicianship, variety of style, tonal coloring, and well developed technic were ever in her playing. G. F. B.

Granberry Pupils to Give Ensemble Concert

One hundred and eight pupils from the Granberry Piano School will be heard in groups of eight, fourteen and twenty-one in a concert in Carnegie Hall on April 17, to be broadcast from WEA. The program includes numbers by Mozart, MacDowell, Debussy, Gaudier, Bach, Beethoven, Schuman and others with solo numbers played by Charlotte Rado-Gaber, Amalya Sartorelli, Barbara Hodgson, Kenneth MacIntyre and Beatrice Anthony. Mary Craig will be the vocalist.

Spirituals As Feature of Benefit Concert

One of the most interesting programs of the season will be offered on Friday evening, April 16, when a concert will be given in Town Hall for the benefit of the Manassas Industrial School. The artists are Paul Robeson and Lawrence Brown, Alexander Gatewood, Messrs. J. Rosamond Johnson and Taylor Gordon. Spirituals will compose a large part of the program, and each of the artists will sing favorites.

Capitol Celebrates Easter with Apropos Music

Easter Sunday was ushered in at the Capitol Theater by Maj. Edward Bowes with a program which included several seasonable numbers. Of principal interest were excerpts from "Cavalleria

Rusticana," the Intermezzo of which was played by the orchestra, David Mendoza conducting. Louise Loring and Carlo Ferretti sang the duet "Il Signore Vi Manda." The ballet number for the week is unusually effective, conceived in the spirit of the Norma Talmadge screen production, "Kiki." It is called "Carnival Montmartre," with the choreography arranged by Chester Hale. The setting by Arthur Knorr, represents a street in Montmartre. Vlasta Maslova, Russian ballerina, has been retained for another week to dance one of the principal rôles, and appears in a number called "Flirtation," with Bayard Rauth as a partner. Doris Niles and Dan McCarthy present a "Danse Apache." The augmented ballet corps contributes to the colorful background.

Novelties Featured at Rivoli and Rialto

Rivoli audiences are enjoying a new Gus Edwards revue, "Kids in Kandyland," conceived, composed and staged by Mr. Edwards, its lyrics by Howard Johnson, with Paul Osgood as producing director. The Kandy Makers Quartet sings "We Make Life Sweeter," and as a finale to numerous specialties, the entire company gives "The Parade of the Lolly Pops." Irvin Talbot conducts the orchestra in an overture, a "Scotch" Rhapsody which includes the Fitzpatrick presentation of "Songs of Scotland." Harold Ramsay at the organ plays "After I Say I'm Sorry." The surrounding program at the Rialto opens with an overture "Tunes of the Day" played by the orchestra under Maximilian Pilzer. The Rialto Cinemevents and "Sons of the Surf," a Bruce "educational scenic" follows. Hy C. Geis, organist, plays "I Won't Go Home Tonight" and the prologue to the feature film is headed by the Melody Sextet.

Elshuco Trio to Give Last of Series

The sixth and last subscription concert of Schubert chamber music by the Elshuco Trio will be given with the assistance of Karl Kraeuter, Herbert Borodkin, and Percy Such in Aeolian Hall on April 9. The program is made up of the D Minor Quartet containing variations on "Tod und das Mädchen," the Adagio and Rondo in F, both without opus number, and the String Quintet in C, Op. 163.

Ziegler Prepares Novel Program

Oscar Ziegler, Swiss pianist, will give a second recital in the Town Hall on the evening of April 14. His interesting program includes the Seventh Sonata of Scriabin, the "Three Pieces for Piano" of Walter Schultess, Respighi's transcription of a Prelude and Fugue in G Minor by Frescobaldi, "Two Pieces" by Othmar Schoeck and works of Strauss-Tausig, Froberger, Beethoven, Schumann and Mendelssohn.

Braslau and Zimbalist for Roosevelt Finale

The last of this year's Roosevelt recitals, on Tuesday afternoon, April 20, will enlist the services of Sophie Braslau, contralto, and Efreim Zimbalist, violinist, who will make their last appearances of the season of this time.

Guild Hears Meta Schumann Program

Meta Schumann, coach and accompanist, gave a program of her songs with Katherine Palmer, soprano, before the Guild of Vocal Teachers in the Savine Studio Theater on March 25.

Pianist and Quartet to Join in Benefit

A concert will be given for the benefit of the Loomis Sanatorium, Tuesday evening April 20, in the Town Hall by Ossip Gabrilowitsch and the Lenox String Quartet.

Bilstin to Repeat Own "Variations"

Youry Bilstin in his second cello recital, in Aeolian Hall on April 11, will repeat by request his "Variations Diaboliques," which were composed in completion of a "Method Psycho-Physiologique."

Josephine Forsyth to Sing in Freehold

Josephine Forsyth, soprano, will give one of her "twilight programs" before the Woman's Club in Freehold, N. J., on April 26.



Photo Arthur Murray

CONSTANCE WARDLE, soprano, will be among the artists engaged to sing in "Elijah" at the Newark Festival on May 7. Miss Wardle was recently awarded a fellowship by the Juilliard Musical Foundation for special work on song repertoire and languages. Her operatic repertoire includes rôles in "Aida," "Lohengrin," "Otello," "Die Walküre," "Cavalleria Rusticana," "Pagliacci," "Faust," "Tosca," "Il Trovatore" and other standard parts. Oratorio rôles include solos in the Stabat Mater, "Elijah" and Verdi's Requiem. She was soloist with the Orpheus Club on Feb. 17, an engagement following her appearance in Philadelphia as Aida last October, and will appear with the Mendelssohn Club on May 29.

Queensboro Musical League to Open Series

The Queensboro Musical League, recently organized for the purpose of developing talent, will give its first concert on April 11 in Moose Hall, Astoria, L. I., presenting the St. Cecilia Woodwind Ensemble, which is composed of first-desk symphony players resident in Queens. Bruno Labate, solo oboe of the New York Philharmonic, is the director of the ensemble, and John De Bueris, clarinet, is the founder. The other members are Arthur Lora, flute; Tito Iorio, bassoon; Louis Sperandei, horn; Anthony Silvestri, bass clarinet, and Samuel Jospe, piano. A series of concerts is planned with the following assisting artists: Margaret Madigan, soprano; Maura Canning, contralto; Mrs. John W. Anderson, soprano; Josephine De Bueris, piano; Giuseppe De Benedetto, tenor, and Vito Mennella, baritone.

Marie Morrissey to Sing in Chicago Event

Marie Morrissey, contralto, has been engaged for the opening night of the Chicago North Shore Festival, May 24. She will be heard in Mendelssohn's "Hymn of Praise" and Henry Hadley's "The New Earth." On April 29, Miss Morrissey is appearing with the Apollo Club in Cincinnati.

Sylvia Lent for North Shore Festival

Sylvia Lent, violinist, has been engaged for the Chicago North Shore Festival, and will appear on the evening of May 29, playing the Saint-Saëns Rondo Capriccioso, under Frederick Stock of the Chicago Symphony. Miss Lent has appeared three times before with the Chicago forces.

Quartet for Cleveland "Elijah" Listed

Joyce Bannerman, soprano; Marie Stone Langston, contralto; George Perkins Raymond, tenor and Charles Tittman, bass, are to be soloists in an "Elijah" performance by the Greater Lutheran Chorus in Cleveland, on April 25.

Elenore Altman Heard at Institute

The sixth artist recital at the Institute of Musical Art was given by Elenore Altman on March 31. She presented a Beethoven's Sonata, Op. 27 No. 2; the Fantasie Op. 17 of Schumann, and a group of Chopin Studies. The Chopin Etude in G Sharp Minor was taken at a very fast tempo, but neither tone nor nuances were overlooked in its execution, and her listeners made her repeat it. The same composer's "Revolutionary" Etude Miss Alt-

RIALTO BROADWAY
Beginning Sunday, April 11th
HAROLD LLOYD
in "For Heaven's Sake!"
A Paramount Release
A DeLuxe Program of Diversities
FAMOUS RIALTO ORCHESTRA

World's Largest and Foremost Motion Picture Palace
CAPITOL
B'way at 51st St.
"Subway to Nowhere"
EDW. BOWES
Mng. Dir.

Beginning Sunday, April 11th
NORMA TALMADGE in
"KIKI"

With Ronald Coleman
CAPITOL GRAND ORCHESTRA

GREATER RIVOLI B'way at 49th St.
Beginning Sunday, April 11th
DOUGLAS MACLEAN
in "That's My Baby"
A Paramount Picture
John Murray Anderson's Latest Revue
"MELODIES ETERNAL"

In the Artists' Route-Book

Grace Leslie is contralto of the quartet that will appear at the Halifax Festival on April 12, 13 and 14. Miss Leslie will be heard in "Elijah," "A Tale of Old Japan" and a miscellaneous concert program.

Flora Negri, New York soprano, will be soloist with the Orpheus Club of Ridgewood, N. J., Bruno Huhn conducting, on April 16.

Troy and Schenectady will hear Fred-eric Baer in recital on April 20 and 21, respectively.

The annual spring tour of the Minneapolis Symphony opens April 18 and closes on May 14, at Eau Claire, Wis. Jeannette Vreeland is the soloist on this tour.

Fred Patton has been engaged for a season of eight weeks in opera at the Cincinnati "Zoo," beginning June 20. Within a little more than a year Mr. Patton has fulfilled six engagements in that city.

Three choral clubs in Greater New York have engaged Nevada Van der Veer as soloist for its April concerts this season. They are the Mendelssohn Club, for its Waldorf Astoria concert



The Tollefsen Trio has returned from its annual mid-winter tour in the south, fulfilling engagements starting in North Carolina and working west as far as New Mexico. Among cities visited, several being return engagements from former seasons, were Greenville, N. C., Daytona Beach, Fla., Conway, Searcy and Arkadelphia, Ark., Denton, Keene, Alpine and Messila Park, Tex. This was Paulo Gruppe's first trip south with the Tollefsens as their 'cellist. The Trio played in Poughkeepsie on March 3 for the Dutchess County Musical Association, and on March 6 for the Mozart Society of New York in the ballroom of the Astor Hotel. For the Mozart Society they gave an all-Scandinavian program.

of the 13th; the Singers Club of Brooklyn. A. Y. Cornell, conductor, in Aeolian Hall on the 15th, and the Forest Hills Choral Club, at Forest Hills, L. I., on the 16th.

Haensel and Jones have arranged with L. E. Behymer of Los Angeles, Selby C. Oppenheimer of San Francisco, and Steers and Coman of Portland, to book Julia Claussen in a series of concerts in the Pacific Coast cities, beginning in Los Angeles, Nov. 29 next.

Yolanda Mero, by arrangement with L. E. Behymer of Los Angeles, Selby C. Oppenheimer of San Francisco, and Steers and Coman of Portland, will next season play a series of recitals in Pacific Coast cities, beginning in Los Angeles, Feb. 28.

Godfrey Ludlow, Australian violinist, who has previously been heard in recitals

and is now a favorite broadcasting artist, will give a recital in Aeolian Hall on April 112.

Doris Madden, pianist, was to give a piano recital in Steinway Hall on the evening of April 6. It is several seasons since her former appearance here.

Mildred Dilling will spend the summer in England and on the Continent, giving concerts in London and elsewhere, and later going to Etretat on the Normandy Coast where each summer she devotes her time to preparation of programs.

Immediately following her recent Aeolian Hall piano recital, Gabrielle Methot was engaged for an appearance by the Catholic League, and to play for broadcasting stations WEA and WLL.

Ernest Davis, tenor, has been engaged to sing at the Brockton, Mass., Good Friday performance of Dubois' "Seven Last Words of Christ." The spring schedule of Mr. Davis now includes festival appearances in addition to Brockton, at the University of Maryland on April 12 and 13; at Utica, N. Y., on May 2; at Springfield, Mass., on May 14, and at Westchester, N. Y., on May 22.

Guy Maier and Lee Pattison have been engaged to give a special two-piano concert for the opening of the Ohio State Teachers' Association convention at Cincinnati on the evening of April 27.

Royal Dadmun, baritone, made a special trip to Los Angeles to appear as soloist in performances of Beethoven's Ninth Symphony by the Los Angeles Philharmonic on April 9 and 10.

Charles Naegele, pianist, has had extensive engagements in New England this season. His recent appearances were in Cambridge on March 25 and in Boston on March 26. On April 8 he will play in Amesbury, Mass.

Evsei Belousoff, 'cellist, has been engaged for a Boston appearance at the local Metropolitan Opera House on April 28. Recently he played in Buffalo in joint concert with Ernest Davis and Idelle Patterson.

Lula Myszy-Gmeiner, Hungarian lieder singer, who recently was heard in two New York recitals, will appear with the Detroit Symphony under Ossip Gabrilowitsch on April 8 and 9, and as soloist with the Indianapolis Mendelssohn Choir on April 11. Immediately thereafter she will sail for Europe, but will return to America next fall for a tour.

Clarence Gustlin Under New Management

Clarence Gustlin, pianist, and chairman of the western division of opera of the National Federation of Music Clubs, has signed under new concert management for the season. Formerly with the Bogue-La Berge Concert Bureau, Mr. Gustlin has recently placed his affairs in the hands of Milton V. O'Connell of New York. Plans for the coming season are announced by Mr. Gustlin and his new management. A repertoire of a dozen American operas has been tentatively arranged, including Cadman's "Witch of Salem," Harling's "A Light from St. Agnes," DeLeone's "Algalala," Crocker's "Fah Yen Fah," Patterson's "The Echo," Lyford's "Castle Agrazant," in addition to excerpts from the works of Chadwick, Edgar Stillman-Kelley, Nevin, Damrosch, DeKoven, Parker, Breil, Victor Herbert, Freer, Carter and Hadley. In addition Mr. Gustlin will incorporate in his programs some of the more modern music of Gershwin, Berlin, Confrey, Cowell, Souvaine, Carpenter and others. A new arrangement, whereby special educational courses for colleges, schools and clubs will be presented, has been made.

Alda, Stern and Sittig in Benefit

Three artists are to appear in Carnegie Hall tonight in an interesting joint recital. Florence Stern, American violinist, who recently gave a successful recital of all-American compositions in Town Hall, Frances Alda, soprano of the Metropolitan Opera, and Edgar H. Sittig, 'cellist, will be featured. The receipts of this gala concert will go to the United Lodger Relief.

Arthur Philips to Hold Summer Course in New York Studio



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ARTHUR PHILIPS, New York singing teacher, will conduct his usual summer course from June 1 to Aug. 15. A. J. St. Felix, who for several years was professor of French at New York University, will have charge of classes in French and French diction. Fred Shattuck, coach and accompanist, will be associated with Mr. Philips through the summer. Classes in French and Italian diction, musical history and interpretation will be included. Among those of Mr. Philips' singers who have been especially active of late are Pat Kelly, tenor, who is now in his third season in the tenor rôle of "Blossom Time"; Charles Carver, bass, who is to be heard in "The Vagabond King," and John Carroll, who gave a Town Hall recital recently. The Advertising Club's Glee Club, which gives its third concert for the Ohio Society in the ballroom of the Waldorf on April 12, was organized and is directed by Mr. Philips.

Louise Hunter to Sing in Light Opera

Louise Hunter, soprano of the Metropolitan Opera Company, has made concert appearances in addition to her operatic activities recently, among them being an appearance with the Boston Athletic Association on March 14. She will appear as *Micaela* when "Carmen" is given in concert form at the Sparta-Festival on May 6. Miss Hunter is booked for a concert in Middletown, Ohio, on May 14. She returns to Atlanta after her appearances there and in Cleveland with the Metropolitan forces for another season of light opera. Miss Hunter will sing prima donna rôles in "The Chocolate Soldier," "The Merry Widow," "Katinka," "Naughty Marietta" and "The Fortune Teller."

Lanham Marks Anniversary of Activities

McCall Lanham will commemorate the twenty-fifth anniversary of his teaching activities in a concert at the Institute Building on April 10. The Columbian Male Quartet, a prize winning organization of Washington, D. C.; Gladys L. Davis, mezzo-contralto, and Charles Brandenburg and Gwilym Anwyl, tenors, will take part. The Columbian Quartet was scheduled to sing at the annual concert by the choir of St. Paul's Lutheran Church, of which Mr. Lanham is choirmaster, on April 9. Mrs. Davis, Felian Garzia, pianist, and William F. Sherman, organist, were to assist.

Yolanda Mero Resumes Activities

Yolanda Mero, Hungarian pianist, who was compelled in mid-season to postpone engagements because of illness, is so far recovered that she is now able to resume concert work and teaching at the Juilliard Foundation. Mme. Mero will sail for England on May 18, and will give two recitals in London. A month or two of rest will be spent in Hungary, before Mme. Mero returns for an American tour, which next season will take her to the Pacific Coast.

PLAN "WHITE BREAKFAST"

Rubinstein Club to Give Annual Affair—Last Choral Concert Announced

The Rubinstein Club, Mrs. William Rogers Chapman, president, gave a card party for the benefit of its philanthropic fund on March 23 in the Waldorf, Astoria. The affair was largely attended and a prize was given for each table. The proceeds of this special card party will go to further the musical education of Dora Kautin of the Brooklyn Music School Settlement and Ruth Johnson from the Sunshine Home for the Blind in Brooklyn.

The third and last evening choral concert for this season will be given on April 20 in the ballroom of the Waldorf under William Rogers Chapman, musical director. The Club Choral of 150 voices will render ten part-songs which include: "The Ballad of Sir Humphrey Gilbert," by Joseph J. McGrath; "Betrothal Dance" of Theodore Hemberger; "What Can Lambkins Do?" by S. Coleridge Taylor; "April, My April," by Harold Vincent Milligan; "The Fairies," of Percy E. Fletcher; "Happy Songs," by Teresa del Riego; "Lilacs" of Berwald; "Shadow March," and by special request, always at the closing concert, Sullivan's "The Lost Chord." Alice Shaw will be at the piano and Louis R. Dressler at the organ. The assisting artists for the evening will be the flautist, John Amadio and Vivian Hart, soprano. Dancing will follow the close of the concert in the ballroom until 2 o'clock.

The twenty-third annual "white breakfast" of the Club will be given on May 1 at noon and will be a "May Day breakfast." Elaborate plans are being made for this occasion; the first floor of the Waldorf to be used as usual and surprises are promised. Dancing will continue in the Astor Gallery until 7 o'clock. The chairmen of the breakfast committee are Mrs. G. P. Benjamin, Mrs. Jessi W. Hedden, and Mrs. G. G. Schick.

HEAR HUSS PROGRAM

Composer Speaks at Radio Event—Reception for Artists Announced

An artistic novelty for the radio was the broadcasting, on April 6, of a group of compositions by Henry Holden Huss, American composer, by Hildegard Hoffmann Huss, with the assistance of the Max Jacobs String Quartet. Mr. Huss, as guest speaker, gave a brief talk on the string quartet as a potent factor in the cultural development of music in America. The Jacobs organization then played Mr. Huss' B Minor Quartet, which won the prize awarded by the National Federation of Music Clubs, performed at the Biennial of the Federation at Peterboro in 1919, and subsequently published by the Society for the Publication of American Music.

Mr. and Mrs. Huss will give a reception with music in Birchard Hall, the Steinway Building, on the evening of April 14. The guests of honor will be Mme. Charles Cahier, Arthur Hartmann and George Meader. Harriette Pierdon Tyson, a pupil of Mrs. Huss, will sing a group of Huss songs, and two of Mr. Huss' students will play pieces of Balakireff, Brahms, Chopin and Huss. These are Charles Ames and George Armstrong. David Madison, for five years an Auer pupil, will play three of Mr. Huss' violin pieces.

Mattfeld Now Affiliated with WEA

Julius Mattfeld announces the transfer of his activities as music librarian on April 1, from the music division of the New York Public Library to the American Telephone and Telegraph Co., radio broadcasting station WEA, 195 Broadway.

PASSED AWAY

Leonard J. Sweet

RAVENNA, OHIO, April 3.—Leonard J. Sweet, violinist, died here last month after having been in failing health for several years. Mr. Sweet was born in Ithaca, Mich., in 1873. He graduated from Oberlin College and for a number of years was director of the Sweet Concert Company. He was the first to introduce the study of instrumental music as a credit subject in the public schools here and elsewhere, and held the position of instrumental music supervisor until his health failed. He is survived by his wife, who is a pianist and teacher.

Native Cantata Heard at Santa Clara Blossom Fête



NATURE DONS HER FAIREST GARB FOR MUSIC FESTIVAL

Views of the Superb Natural Setting for California's Annual Celebration of Spring in the Saratoga Foothills Are Shown at Left and Right. Two Leading Figures in the Musical Programs Are Seen at Center in a Photograph Especially Taken for "Musical America": Alfred Hertz, Conductor of the San Francisco Symphony (Left), and Earl Towner, Composer of the Festival Cantata, "Out of the West"

SAN JOSE, CAL., April 3.—The twenty-eighth annual Santa Clara Valley Blossom Festival was commemorated on March 27 and 28 with two musical programs featuring "Out of the West," a cantata written especially for the occasion by Earl Towner of this city. The San Francisco Symphony, under the direction of Alfred Hertz, added immeasurably to the first day's program. A small local orchestra, the Richards Glee Club, and Lucile Dresskel, soprano soloist, appeared in lieu of the Symphony on the Sunday program.

Both programs were given in the natural theater in the picturesque Saratoga foothills immediately within the township of that name. The weather was perfect, and the whole setting created an ideal atmosphere. Unfortunately for those who made the pilgrimage particularly to view the fruit blossoms, visitors found the orchards dressed in garments of green instead of in the snowy white bloom of the prune trees, as Mother Nature played a practical joke on the committee in charge by bringing the orchards into the height of their glory a week ahead of the schedule. But from

the musical standpoint, the 1926 Festival was the most pretentious of the twenty-eight thus far held.

Symphony Participates

Saturday's program opened with the sprightly strains of the "Merry Wives of Windsor" Overture by Nicolai, played in fine fashion by the Symphony, under the baton of Mr. Hertz. This was followed by the Prize Song from "Die Meistersinger," which was also played magnificently by the Hertz forces, much to the delight of the many hundred listeners sitting on the hillside opposite the stage.

Three excerpts from last year's Festival Cantata, composed by Mr. Towner, were sung by the community chorus to the accompaniment of the orchestra, the composer conducting. The festive "April Music" was sung with splendid attack and in fine spirit, and "Night" was atmospheric and musically effective. "The Wanderer's Song" introduced Allan Wilson, tenor soloist, whose beautiful voice was one of the highlights of the afternoon.

Alfred Hertz directed his men in a brilliant rendition of the Ballet Suite from "Le Cid" by Massenet—the fourth movement, "Madrilene," winning the especial favor of the auditors.

American Cantata Given

Following a brief intermission, during which many auditors sought the protecting shade of the trees that mark the

western edge of the out-door theater, Mr. Towner presented his 1926 cantata, with Allan Wilson, tenor soloist, the community chorus and the Symphony Orchestra.

The text for the cantata "Out of the West" was selected from the works of Clinton Scollard (who supplied many of the texts for last year's cantata), Harold F. Hughes, James Russell Lowell, and from an American cowboy song, "O Bury Me Not on the Lone Prairie." While there was no continuity of story, six of the seven poems dealt with the beauties and wonders of Nature.

Score Very Melodic

Mr. Towner's music is melodic throughout and nicely orchestrated. Of the seven numbers, the three that will linger longest in the hearers' memory are "The Wind's in the Bracken," "Even-song" and "Bury Me Not on the Lone Prairie," the last of which was especially effective, even though the text was of a most unfestive nature and seemed to bear no relationship to the spirit of the occasion. It should prove an interesting concert number for soloist and chorus on account of its haunting melody and unusual rhythm.

Allan Wilson made his local debut in the solo parts of the cantatas, and won hearty acclaim for his beautiful voice and splendid singing. The chorus, recruited from the Men's Glee Club and the Bel Canto Club of the State Teachers' College, San Jose; Hale's

Carol Singers, and volunteer singers from Los Gatos and Saratoga, sang well. It reflected the careful training of Mr. Towner and Fred T. Hitt, who directed the early rehearsals of the out-of-town groups.

Mr. Towner conducted his work with a steady and incisive beat, and received much spontaneous applause from the audience, chorus and orchestra.

Moving Sunrise Service

The annual sunrise service was held in connection with the Festival, on Sunday morning at Three Oaks, the home of the founder of the Festival, Rev. E. S. Williams. In the afternoon a second large audience heard the cantata, given without the San Francisco Symphony. The Richards' Club sang choral numbers by Handel, Robyn, Homer, Dvorak, Doring and Henschel, under the baton of Dr. Charles M. Richards. The "Inflammatus" from Rossini's "Stabat Mater" was exquisitely sung by Lucille Dresskel, assisted by the chorus and the small local orchestra which accompanied the Sunday performance of the cantata.

The acoustics of this natural outdoor theater are nearly perfect, and its possibilities for future artistic uses are unlimited. The site should be used for similar purposes more frequently than once a year. But the orchards bloom only in the spring, and the blossoms attract a large audience to hear this unique musical program.

MARJORY M. FISHER.

PULITZER PRIZE IS WON BY MRS. MARSH

\$1,500 Stipend Given First Time to Woman Composer

For the first time since its establishment in 1917, the Pulitzer Traveling Scholarship in Music has been awarded to a woman. Mrs. Charles H. Marsh of Redlands, Cal., is this year's winner of the \$1,500 stipend awarded annually by a jury composed of members of the faculty of Columbia University and the Institute of Musical Art. Mrs. Marsh was recommended as winner for a symphonic poem which she submitted to the jury. She is the wife of Charles H. Marsh, dean of music in the College of Fine Arts, University of Redlands.

The Pulitzer award is given to "the

student of music in America who is deemed to be the most talented and deserving, in order that he may continue his studies with the advantage of European instruction." The scholarship is open to students of both sexes resident in the United States. Hitherto, a number of compositions have been submitted by women, but no award has been made to a feminine contestant.

Previous winners of the Pulitzer scholarship include Meyer L. Silver, Samuel Gardner, Bernard Rogers, Foster Hankins, Sandor Harmati, Wintter Watts, Leopold Mannes and Douglas Moore. No awards were made in 1919 and 1924. Last year two prizes were given, to Mr. Mannes and Mr. Moore.

Dismantling of Academy to Begin Next Month

Work in tearing down the historic Academy of Music in New York, home of grand opera from the 'fifties to the 'eighties, will begin next month. As previously reported in MUSICAL AMERICA, the building has been sold and will be replaced by a twenty-eight-story building of the Consolidated Gas Company. The theater has been used for a number of years as a motion picture house by the William Fox interests.

Provincetown Playhouse Announces "Orpheus"

Gluck's "Orpheus" is announced for production by the Provincetown Playhouse, New York, on April 20. To suit the limitations of the stage and auditorium, a small cast and small orchestra will be employed. Mischa-Leon will sing the title rôle. La Garda Harling will have the rôle of Eurydice, and Ruth Bender will appear as Eros. A chorus of twelve will include the Misses Huneker, Landis, Slater, Remette, Wills,

Remmy, Bingham, Arden, Whitley and Elliott. The dramatic direction will be in the hands of James Light, director of the Provincetown. Musical direction is to be assumed by Macklin Marrow. James Shute will design the sets, and the ballet will be furnished by Elsy Findlay.

BANGOR MUSICIANS MARRY

Adelbert Wells Sprague Weds Mrs. M. Irene King Tracy

BANGOR, ME., April 3.—The wedding of Mrs. M. Irene King Tracy and Adelbert Wells Sprague was solemnized recently in St. John's Episcopal Church. Rev. John A. Furrer officiating. Owing to the recent death of Mr. Sprague's mother, the ceremony was witnessed by but a few friends.

Both Mr. and Mrs. Sprague have been prominently identified with musical and educational circles in Bangor.

Mrs. Sprague has been connected with the music department of the public schools, and is a member of the National Music Teachers' Association.

Mr. Sprague is conductor of the Bangor Symphony and the Bangor Band. He also leads the local festival chorus, as assistant to William R. Chapman, conductor of the Maine Music Festivals. He is president of the Arts Club in the University of Maine, where he holds the chair of professor of music.

LYFORD OPERA BOOKED FOR CONVENTION IN OHIO

Première of "Castle Agrazant" Will Be Feature of Joint Meeting of Clubs and Teachers in Cincinnati

CINCINNATI, April 3.—In the course of the joint meeting of the Ohio Federation of Music Clubs and the Ohio Music Teachers' Association, April 27 to 30, Ralph Lyford's opera "Castle Agrazant" will have its première, April 29, in Music Hall. Boxes have been taken by members of the State Federations of Rhode Island, New York, Ohio, Michigan and Indiana, and the National Federation board of directors.

The officers and board members of the National Federation of Music Clubs will meet simultaneously with the two State organizations.

Discussions will be conducted on the subjects of opera, orchestra, concerts, chamber music, church music, film music, public school music, legislation and education in music. There will be junior contests in voice, violin and piano.

On the invitation of the Ohio Music Teachers' Association, Harold Butler, of Syracuse University, president of the Music Teachers' National Association, will lead the vocal conference.